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OF
REMBRANDT

FOURTH VOLUME

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THE COMPLETE WORK
OF
REMBRANDT

HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

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FROM THE GERMAN BY FLORENCE SIMMONDS

FOURTH VOLUME



PARIS

CHARLES SEDELMAYER, PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, 6

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1900

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R4B6
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THE UNIVERSITY OF CHICAGO

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CHICAGO, ILLINOIS

1960

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1960

INTRODUCTION

X

LANDSCAPES AND STILL-LIFE SUBJECTS

FROM ABOUT 1637 TO 1645



REMBRANDT may be said to have brought his individual style to perfection, and to have given it the fullest artistic expression of which it was capable, shortly after 1635, in the pictures to which my last chapters were devoted. The stage of maturity he had now entered upon shewed no abatement of the creative power that marked the fervid activity of his brilliantly successful youth; but just as mastery soars above pupillage, he rose far above his earlier achievement in variety, in depth of emotion, in firmness of drawing, and delicacy of painting. In that palace of fancy he had reared in the first ten years of his independence he now began to install himself as in a home, adding spacious rooms and quiet nooks, and making them into chambers many and manifold of intimate spiritual life.

In this fourth volume I shall deal only with the early part of this period of free and restless and purposeful activity, a term of about eight years. It is not, however, easy to determine the precise close of this epoch, for a picture such as the *Staalmeesters*, painted in 1662, shews the artist in all his freshness, and is even perhaps the most accomplished work of art produced by Rembrandt. It was not given to him, unfortunately, to live to a ripe old age, for he died at sixty-three. But the last twelve or fifteen years of his life were so full of privation and sorrow, making him, while still comparatively young, a hermit in the prosperous city where he dwelt, that his character and with it his art speedily lost touch, as it were, with his country and his times, and took on aspects often sharply opposed to the art of his contemporaries. Thus it came to pass that with all his greatness and spirituality, he shewed certain asperities, and that together with the lofty simplicity and easy breadth that mark his perfect mastery, his perfect knowledge of his aims and of the means by which to attain them, he betrays at times a certain superficial uncouthness. These were signs that spoke of advancing age, signs we only detect in the work of Titian when he had passed his eightieth year, and in that of Michelangelo, Frans Hals, and others when they were but little younger. Other unmistakable tokens of failing vigour are the inequality of these later works, and the indifference the master shews towards certain tasks imposed on him, tasks which kindled no fire of enthusiasm in him, lying as they did outside the range of his narrowing perceptions. Such tokens

are more particularly to be observed during the last decade of Rembrandt's life. We may therefore perhaps classify as the works of his old age all pictures painted from 1659 or 1660 onwards. The year 1658 is signalised by a series of works of almost equal excellence, still to be coupled with those which mark the steady development of the artist in his maturity, and in some instances, with those which mark its apogee.

The first years of that period of maturity to which I have devoted the present volume are characterised primarily by endeavours to give increased subtlety and richness to chiaroscuro, and thereby to intensify the expressive and emotional qualities of all the works produced, compositions, portraits, or studies. This result the master achieves by repeated essays in the treatment of light, more particularly sunlight and its effects in interiors, problems in which he had already shewn a deep interest in his earliest works. The naturalistic rendering of sudden irruptions of light which formed his point of departure, and in which he had gradually achieved the utmost mastery by means of incessantly varied experiments, tends more and more to merge itself into an idealistic system of illumination, in which the source of light sheds its golden effulgence over a small but important portion of the composition in the midst of surrounding gloom or semi-obscurity, lighting up the darkness with the most delicate reflections. This radiance is no normal sunlight, no ordinary artificial light. It shines like the light of another world, a world of Rembrandt's inner vision, to which this illumination of his gave its peculiar charm, its poignant effect.

The final development of this most original treatment of light, the Rembrandt-sque chiaroscuro for which the master has been especially admired at all times, took place in the first years of the period with which we are now concerned. If his renderings of sudden irruptions of light in enclosed spaces date from his earliest beginnings, as we have seen, it was not until about 1635 that he succeeded in tempering the realistic harshness of these effects and the density and darkness of the contrasted shadows, by infinities of animating and modulating reflections. His efforts in this direction coincided with a very marked circumscription of local colours, notably in the smaller pictures, to which the monochrome sketches produced at this period may have further contributed. Pictures such as *The Angel leaving the Family of Tobias* and *Christ and Mary Magdalen at the Tomb*, painted in 1637 and 1638, vigorous as they are in illumination, have little more local colour than the said sketches. In the pictures of the next five or six years, this characteristic becomes more pronounced and more general, while, at the same time, the illuminated spaces become smaller, and the shadows larger and more energetic, though more velvety in their depths, and relieved by subtler reflections.

For some ten years, Rembrandt had studied the problem of illumination almost exclusively in pictures of interiors. His first pure landscape is dated 1638. Like

several others of about the same period closely akin to it, it deals entirely with a powerful effect of light, and is therefore almost devoid of local colour. In my "Studien zur Geschichte der holländischen Malerei", I have already fully discussed the peculiar place occupied by Rembrandt's landscapes in his art: "To those who can see nothing but the baldest realism in Rembrandt's pictures, his landscapes must seem fairly enigmatic achievements. But those whose eyes are struck and whose souls are stirred by the poetry of arrangement and illumination in his works will recognise more clearly than ever in his landscapes the truly poetic spirit by which he transfigures the objective truths of Nature, and evolves from them a profoundly significant work of art. It is in these that he shews how little sympathy he had with the bluntly realistic tendencies of his fellow-countrymen, in these that he appears most evidently as the idealist, the true poet. It is of course true that Rembrandt has left us many tokens of his capacity to render the characteristic landscape of his fatherland with absolute simplicity and fidelity; but the picturesque views and studies that he made here and there, are only to be found among his drawings and etchings. The numerous landscape-drawings left by the master, when they are not studies for pictures or for the backgrounds of pictures, invariably reproduce some simple landscape-motive of his home, apparently with topographic exactness. But he always chose his point of view so skilfully, and so modified the lines by slight alterations that nearly every drawing is a complete picture, so sincere, so delicate in feeling and so artistically perfect that no other artist, not even the great Dutch masters of landscape, ever gave such renderings of their native land. The same may be said of the etchings contemporary with his landscape-pictures. Only a very few of these (such as *The three Trees*) deal with vigorous effects of light; the rest are simple pictures of the master's home, quiet in feeling, but of unexampled truth, intensity, and taste."

"This simple, topographically faithful character that marks the drawings and etchings, and is indeed peculiar to the earlier Dutch landscape-painters, is conspicuously absent in Rembrandt's painted landscapes. Even when, as in the *Canal with Skaters* of the Cassel gallery, he faithfully reproduces some familiar scene of his home, we are scarcely reminded of Holland by the picture. Rembrandt neither sought nor found either that beauty in the harmony of lines and forms of Nature which Claude and the Poussins discovered, nor that joyous concert of colours which Rubens' splendour-loving genius evolved from landscape. In this domain once more, it was rather the spiritual life of things, the mood or character of landscape, that the master strove to render. Rembrandt was the first to patiently observe the life of Nature and to give pictorial expression to the moods produced in the spectator by times and seasons, rain and sunshine, the agitation or the calm of inanimate creation. He carried out the task he thus set himself with a force and grandeur in which he has no rival. In this mysterious communing with the spirit

of Nature, in this power of evoking a world for himself here as elsewhere, Rembrandt stands side by side with Rubens, and above all other painters."

The early pictures by Rembrandt in which the scene is laid in the open air have very modest landscape settings: an unattractive hillside with trees, always in shadow, and in the foreground a few large-leaved plants or tree-stumps of fantastic shape, in which he gives a bizarre turn to studies made from natural forms. The *Rape of Europa*, of 1632, with its picturesque bridge, and its glimpse of a little Dutch port in the distance, is the first of these pictures that reveals a more delicate observation of Nature, in curious contrast with the fantastic character of the foreground and middle distance. The first etching in which we find a landscape setting in harmony with the grandiose composition is the *Angels appearing to the Shepherds* of 1634. The valley that opens on the left, with its mirror-like pool and the ruins of a lofty bridge, the hill with a castle beyond, the tall trees behind the shepherds, all this reminds us of the structure of the first landscape-pictures, especially the *Landscape* of the Brunswick Gallery. Still more closely akin to these is the rich and impressive background of the sketch, *The Preaching of John the Baptist*, in the Berlin Gallery, painted at about the same time, in which the landscape (added when the sketch was enlarged) contributes very powerfully to the effect aimed at in the composition.

The *Landscape with the Good Samaritan* (Plate 229), in the Czartoryski Museum at Cracow, dated very distinctly 1638, serves, unlike most of the landscape pictures, as the setting for a Scriptural episode, though this is entirely subordinated to the *mise-en-scène*. In a wide valley, illuminated in the foreground by an abrupt ray of sunlight, and enclosed by precipitous mountains in the distance, a city lies in the gloom of an approaching thunder-storm. An avenue of mighty trees, the dusky outline of which is merged in the black clouds, leads up to it. In the foreground is the wounded man, on a horse, accompanied by the Samaritan. The effect of light is grand and solemn, and the treatment, in spite of its sketchy breadth and its almost monochromatic colour, shews the most delicate calculation in its perfect expression of the mood or aspect the painter sought to suggest.

The *Landscape with a Column* (Plate 230), in the collection of Herr G. von Rath of Buda-Pesth, has much the same character. Here again we see in the foreground on the right a group of fine old trees bowed and bent by the fury of a storm; they are connected with a wood further back, leading up to a steep and rocky mountain. At the foot of the mountain are the terraces of a town, from which a river flows through several arches towards the foreground. In the front is a stone bridge with a waggon, and on the opposite bank a high column with a statue (not an obelisk, apparently). A sunbeam, breaking through the murky clouds of a passing storm, casts its sudden gleam on a portion of the river, which flashes back a luminous reflection. Here again the abrupt contrast of dark shadows and strong

sunlight, the reflections of which gradually disclose a wealth of details in the penumbra, enhance the effect of a striking natural phenomenon.

The *Mountain-City in a Storm* (Plate 231), in the Ducal Gallery at Brunswick, brings us to a mountain on the steep declivity of which lies a city, strongly illuminated by a sudden glare of light. It is enclosed in front by a high viaduct with a ruined tower, through the arches of which a river rushes in cascades towards the foreground. On the road to the river is a carriage with four horses, and in the distance a wide valley, darkened by the heavy clouds that lower above it. Here the effect has greater unity, and the treatment of light is still more striking. The colour, though almost uniformly brown, is relieved by a patch of blue sky, and, in certain loaded passages of the light foreground, by plants and bushes, touches of dull green and red.

These three pictures are so closely akin in composition, in their vigorous effects of light, and in their monochromatic and sketchy handling, that they were probably all painted in 1638, or at latest in 1639. The *Stone Bridge over a Canal* (Plate 232), formerly in the Marquis of Lansdowne's collection at Bowood, and now the property of Mr. James Reiss of London, is neither signed nor dated. The sinister effect of a gathering storm, with the harsh streaks of light, and the brooding shadows that herald it, the drawing of the trees, the manner in which the landscape is animated by a travelling-carriage at the inn-door, and a few very small figures, the almost monochromatic yellowish-brown colour, the broad, sketchy treatment, shew such affinities with the landscapes described above that it is impossible to question Rembrandt's authorship. The simple motive, quite in the manner of a Jan van Goyen or a Salomon van Ruysdael, of whom the drawing of the trees also reminds us, makes it probable that the picture was painted a year or two earlier than the other three.

The *Landscape with a Fortress* (Plate 233), in the Wallace Museum, London, aims at the same effects as the above landscapes. It is, however, simpler in its motive, which again suggests the painter's native land. A fortress surrounded by a broad moat and outlying buildings under lofty trees rises in the middle distance for the protection of a town, indicated in the brilliantly illumined background. The lurid lights and shadows of an approaching storm hang over the stronghold, and over the foreground, where the corn is being loaded into carts, and where a sportsman appears with his dogs. Scenery of much the same character, but even simpler, is treated in the small *Stormy Landscape with a River* (Plate 234) in the Grand-Ducal Gallery at Oldenburg, a picture of about the same size as Mr. Reiss' landscape, with which it may be very fitly coupled. A harsh ray of sunshine breaks through sullen clouds upon the river and the trees on its banks; in the middle distance is a stone bridge with seven arches. A little picture in Lord Northbrook's collection, London (Plate 235), unfortunately much damaged by the manner in which the fibres of the panel have worked through the paint, was originally marked by the

same penetrating charm that distinguishes this special group of landscapes. Over a stretch of flat country, in the distance of which the towers of a town are indicated, a mass of cloud hangs in picturesque variety of outline, and shrouds the details of the landscape in a hazy shimmer. In the foreground on the high road leading over the bridge are a pedlar, and a coach with four horses; the latter, together with one or more wayfarers, or a horseman, appears in nearly all these landscapes.

The delicate elaboration of the details in these three smaller pictures inclines me to believe that they were painted rather after than before 1640, though certainly not much later. I may class with them a landscape of the same size, *A desolate Highland Valley* (Plate 236) in the National Gallery, Edinburgh, the sentiment, colour, and treatment of which connect it with this period, if indeed it is to be accepted as the work of Rembrandt. The picture shews the broad stony bed of a shallow mountain-stream, with the steep declivities of its right bank; a pale ray of sunshine relieves the dusky vaporous atmosphere of the mountain; a solitary horseman advances, following the course of the stream. Did Rembrandt ever visit a mountainous region? Had he ever seen Norway? We know not, though we may conclude that this was not the case from his studies and sketches, as well as from his pictures. But may he not have built up this lively picture of a mountain-scene from the studies of the friend who alone among landscape-painters approached him even in sentiment, from Hercules Segers' sketches and pictures of the wild highlands of Norway? As far as we can say from our present knowledge of the landscape-painters of Rembrandt's circle, Segers is the only one besides the master to whom the authorship of the picture might be attributed; but in its poetry of sentiment, as well as in the vigorous, almost monochromatic brown of the colour, it shews less affinity with the few authenticated pictures of this master than with Rembrandt's landscapes. I have therefore included it among Rembrandt's works, though with reservations, and have discussed it in this place.

Among the various landscapes attributed to Rembrandt in Smith's "Catalogue Raisonné", where pictures by Rughman, Ph. de Koning and others are confused with the master's works, we find a *Woody River-Scene with Cows* (Plate 237), in the possession of Sir Robert Peel of Drayton Manor. This picture has been completely overlooked since, and had it been included in any of the more recent exhibitions, its authenticity would, no doubt, have been sharply contested. The composition itself is of an unusual kind; a river, in the quiet waters of which the sunny air is broadly mirrored, is enclosed between wooded banks; on the hill above the curve behind which the river disappears, a town with one or two massive towers lies in full sunshine. The road, which winds along the bank on the left under trees, is enlivened by several figures, and, quite in the foreground, by a few cows. Instead of the far-reaching distances with lofty horizons of all the other pictures, we have here merely the opening of a narrow highland valley, showing only a strip of sky, and

instead of the grandiose rendering of natural phenomena, the simple suggestion of a warm summer day. The figures and animals again, which are comparatively large, are very hastily treated, especially the former, and the colour, though the prevailing tone is a light golden brown, is nevertheless richer; the brown foliage has a greenish lustre, and the cows, as well as the costumes of some of the figures in the foreground, shew touches of strong local colour. On the other hand, the drawing and treatment of the foliage, the outline of the mountain city, with its low clumsy towers, the impressive vigour of the illumination and the sense of draughtsmanship displayed in the treatment of the cattle have all the character of Rembrandt's work, and differ entirely from that of the landscape-painters influenced by him, from Koning, Roghman, and the youthful J. Lievens to Leupenius, Furnerius, Doomer, and other pupils more directly dependent on Rembrandt at this middle period. In my judgment, therefore, we should not be justified in rejecting this picture; but if we accept it as a work of Rembrandt's, we ought probably to refer it to a somewhat later date than the others of the group, perhaps to about 1645.



The master's desire for a richer and more varied knowledge of Nature manifested itself at this time in another *genre*. The first of the still-life studies by Rembrandt known to us were painted in the years immediately preceding 1640. We learn from the inventory taken after the declaration of his bankruptcy that he owned several still-life pieces, the majority of which were of the kind popular in his native city of Leyden under the title of *Vanitas*: a group of objects bearing reference to mortality and death. They are all described as "re-touched" by Rembrandt, and were probably without exception the work of pupils. But in the same inventory we find inscribed as by the master's own hand a few small pictures of dead animals, one with a brace of hares, and a pig (*Schildereitje van een varcken*). The still-life pieces painted at the same time as the earlier landscapes are also studies of dead animals, interesting to the master by reason of their colour, form, and structure, and generally painted at a sitting. Under his hand these studies invariably became finished pictures. Actual still-life would have offended his strong creative instinct, since even the most accomplished master of the *genre* must confine himself to tasteful arrangement, faithful and picturesque rendering of his materials, delicacy of colour and of chiaroscuro in his flower and fruit-pieces, "breakfasts", *Vanitates*, and similar subjects.

A large dated picture of this description, *A Sportsman with a Bittern* (Plate 238), in the Dresden Gallery, might also be included among the master's portraits of himself. A young man in whose features it is easy to trace those of the artist, holds his gun in his left hand, and with his right is about to hang a slaughtered

bittern on a nail by its legs. The manner in which the proud bird is brought completely into the foreground, and shewn under a strong light, while the sportsman appears in the penumbra behind it, the utmost care being bestowed on the execution of the creature, in contrast to the sketchy treatment of the human figure, justifies us in including this work among Rembrandt's still-life studies (as does Rembrandt's sale-catalogue, where it figures as *een pitoor*), although the artist also gave the picture a half *genre*-like, half portrait-like character even in the arrangement, thereby raising the work far above the level of an ordinary still-life.

Much after the same fashion, Rembrandt made a picture of a second large study, more sketchily treated, the *Dead Peacocks* (Plate 239), belonging to Mr. W. C. Cartwright, of Aynhoe Park. A little girl, inside an open window, contemplates a couple of dead peacocks, one of which hangs against the shutter, while the other lies on a sill before the window, over a basket with apples. Both pictures are treated in the characteristic, almost monotonous scheme of brown colour: the picture with the peacocks, which is not dated, may, judging by its more summary handling, have been painted earlier than that with the dead bittern, though certainly not before 1638. Another still-life, of a totally different character, a slaughtered ox hanging in a shed, dated 1639, and belonging to Herr von Rath of Buda-Pesth, I shall discuss later, together with two very similar studies of the same subject painted between 1650 and 1660. The date and monogram (a single R) of the Pesth picture are not by Rembrandt's own hand.

The master's pictures and drawings of this period shew us with what pleasure and with what brilliant success he made studies of animals from life at this time, and how eagerly he availed himself of opportunities, comparatively rare in the seventeenth century, of observing the wild beasts of travelling menageries. A series of magnificent studies of elephants, dromedaries, lions, etc., belongs to these years.



XI

BIBLICAL COMPOSITIONS OF FROM 1640 TO 1646 THE MARCH OUT OF FRANS BANNING COCQ'S COMPANY OF THE CIVIC GUARD



tendency to stronger contrasts in illumination, to a more delicate elaboration of chiaroscuro, and to a more restricted use of local colour is no less pronounced in the figure-pieces of this period than in the landscapes I have just described. The master's delight in landscape compositions and effects manifests itself also in several of the former in the importance of their landscape-backgrounds and the care with which they are treated, just as it had already manifested itself in various works anterior to these. Like the pictures of the years 1637 and 1638, the majority of the Biblical subjects painted between 1640 and 1647 contain figures of small size; the actors are generally fewer in number, and the conception is at once simpler and more moving, more direct in its appeal to the sympathies of the spectator, than in the earlier works. The violent contrast between these quiet little pictures and the agitated compositions with life-size figures from which they are only divided by a space of some few years, is one hardly to be paralleled in the career of any other artist.

So far, we know of no figure-piece painted by Rembrandt in the year 1639; but there are three of the following year, dated works, closely akin one to another, all marked in a very high degree by the distinguishing qualities I have mentioned. The *Dismissal of Hagar* (Plate 240), in Mr. Constantine A. Ionides' collection at Brighton, an incident repeatedly painted by Rembrandt, and always in a novel manner⁽¹⁾, lays the scene of the drama at the outer gate of a palace, the vague outline of which, with its tower-like storeys pierced by a few windows here and there, reminds us of the ruins of ancient Semitic palaces brought to light by recent excavations. Clad in a rich Oriental costume, her tearful eyes fixed on Abraham, Hagar, mounted on a mule which Ishmael leads by the bridle, rides away aimlessly into the gathering darkness. The light of a lamp, invisible to the spectator, falls full

⁽¹⁾ A similar but somewhat earlier version is in the Roundtitzoff Museum at Moscow, where it was first noticed by Dr. A. Bréclus. As we were not able to get a photograph of this picture in time, we must reserve our description and reproduction of it for the Supplement (at the end of vol. VII). Remarkable for its delicacy of sentiment and the beauty of its landscape, it was painted, according to the signature, in the year 1637.

on Hagar, shewing her in all the intensity of her grief, which refuses to recognise the irrevocable nature of the fate that has come upon her. The patriarch, standing in a dignified attitude beside her, seeks, somewhat against his better feelings, to impress it upon her. The peculiar twilight produced by the contrasting play of the artificial light, and the last gleams before the approach of night indicated in the distance on the left, in a meadow dotted with cattle, is turned to account by the artist with great delicacy of observation to enhance the impression he seeks to convey, and is very happily expressed by the sketchy and almost monochromatic treatment.

The effect of evening light in a slightly larger picture of the same year, the Duke of Westminster's *Salutation of the Virgin and St. Elizabeth* (Plate 241) at Grosvenor House is, on the other hand, bright and powerful. This scene has the air of a domestic episode of some legendary time and place, in which a deep and intimate emotion finds expression among personages of princely rank. The Virgin, dainty as some royal lady, stands at the portal of a palace, between the aged Zacharias and attendant servants, and receives the reverent embrace of Elizabeth. In the distance behind them a town lies in the shadow of twilight, dominated by a Gothic cathedral with a massive unfinished tower. We find a similar church under various aspects in many drawings and pictures of this period.

The small *Holy Family* in the Louvre (Plate 242), known as *Le Ménage du Menuisier*, is probably the best known and the most highly esteemed of Rembrandt's pictures of the Holy Family painted at this period. It owes its popularity primarily to its magical effect of evening light in an interior, a light that spreads its glowing radiance over the piece of landscape seen through the open window. But the expression of happiness in the two women, busying themselves with motherly delight about the sleeping naked babe, whose little figure is illumined by a warm ray of sunshine, while Joseph works behind them in the shadow near the window, the delicate elaboration of the interior with its manifold details in chiaroscuro, fully justify the fame of the work. Nevertheless, the versions of this subject painted a few years later rise above this by the beauty of the local colour, which by that time the master had again contrived to combine with his chiaroscuro.

These three little pictures of the year 1640 will enable both the student and the artist to note with delight the increasing subtlety in Rembrandt's rendering of nature, how, for instance, he paints patches of light in the open air in a rich, enamelled impasto giving them an almost plastic form, whereas he fused them more in interiors, and how he tends to give his shadows something of the nature of washes of Indian ink. This consummate master, the most imaginative, the most many-sided, the most profound of artists, offers us perpetual surprises after a fashion peculiar to himself. Yet great as are the differences between pictures painted in the same year, a composition such as the so-called *Night-Watch* at Amsterdam is unique, not only among

contemporary pictures, but in Rembrandt's whole work. We shall therefore reserve it for special discussion at the close of this chapter.

The *Night-Watch* was finished in 1642; a year earlier Rembrandt painted the only Biblical composition of this period known to us, the *Sacrifice of Manoah* (Plate 243), in the Royal Gallery at Dresden. As in the small pictures, the figures in this large work are full-length, a characteristic peculiarity of this time more especially, though it may be said in a general way to mark Rembrandt's earlier and middle periods. In spite of the difference of dimension, the picture shews affinities with the small works mentioned above in choice of subject, and in sentiment. Here too, the expression of intimate emotion, the absorption in silent prayer, the consciousness of the holy presence of the angel who announces God's message to the couple, furnish the strangely moving motives of the picture. But the treatment and colour are unusual, mainly in consequence of the difference of dimension. True, the large surface is in shadow, with the exception of a small portion; but the figures, illuminated or touched by a bright ray of sunshine, shew well-defined local colours in the light, of great interest for purposes of comparison with the *Night-Watch*, which was begun at about the same time. The woman's lemon-coloured gown, which tones off into the warm loaded white of the sleeve on which the light falls most strongly, is partly covered by a mantle of dull cinnabar-red, while the white-bearded husband wears a loose crimson gown of a subdued tint, which, like the red and yellow flames of the burnt offering, are in chiaroscuro. The white garment of the angel who soars away into darkness is tinted by the smoke rising from the fire to a delicate tone of pale blue, which, together with a few dull green touches that indicate a vine against the barely perceptible wall of the house, makes a fine contrast to the yellows and reds, or bluish red tints of the principal group. This carefully finished work may in some respects be reckoned among the most important and harmonious of Rembrandt's pictures.

A picture painted in the following year, 1642, differs from this, and still more from the contemporary *Night-Watch*, in that, though of moderate dimensions, it contains figures on a rather larger scale than those of 1640. This is the *Reconciliation between David and Absalom* (Plate 244), in the Hermitage at St. Petersburg, hitherto erroneously described as *The Return of Jacob to Isaac*. A flood of sunshine, enhanced by the brilliant gala-dresses of the actors, illuminates the scene, and reflects the joy of the reconciliation. I know no other picture by Rembrandt so light and gay in tone as this. King David is dressed almost entirely in white; he wears a turban of white silk, and a long white silk Oriental mantle, beneath which is a pale blue robe. His son Absalom, who, full of remorse at the fratricide of which he has been guilty, throws himself on his father's breast, wears a pale pink riding-coat edged with gold, over which his long, bright hair falls on his shoulders;

his sword hangs on a golden bandolier. It is only in the shadow in the foreground that a deeper tone of red-brown, which tells comparatively little as a local colour, affords a vigorous contrast of darker tones. In the middle distance is a town, which the artist meant for Jerusalem. It is drawn hastily and vaguely, as in the *Christ and Mary Magdalen* of Buckingham Palace, and other pictures of this period. The massive dome that rises above the city is Romanesque in style. Drawings in the Brunswick Museum, in the Albertina, in the Berlin Print Room and elsewhere contain studies of similar stately churches; a closer examination of these might perhaps give us some information as to the extent of Rembrandt's travels.

We have already spoken of a little sketch in *grisaille*, *The Descent from the Cross* (Plate 245) in the National Gallery of London, mentioning it in connection with other monochrome sketches of a rather earlier date (Cf. Vol. III, p. 29 *et seq.*). As far as a coating of dirt and old varnish, which might easily be removed, would allow me to judge, the composition is as skilful as the sentiment is delicate and lively.

In the year 1642, the artist lost his young and charming wife. In the autumn of 1641 she had borne him a boy, who was baptised on September 22 by the name of Titus; on June 19 of the following year, the mother was buried in the Oude Kerk. For this fifth and only surviving child, the widow of a trumpeter, one Hendrikje Dirks, was chosen as nurse (*Minnemoer*). Whereas all Saskia's other children had died in infancy, Titus grew to manhood, and became his father's pupil, though Rembrandt had to suffer the supreme grief of his only son's death shortly before his own end. It was perhaps due to the trumpeter's widow that the beautiful boy grew up to youth and manhood. She seems to have loved the child as if he had been her own, for she bequeathed all her little property to him, though she had been very badly treated by his father.

The year after the death of Saskia, whose fading features her husband recorded yet once again in the Berlin portrait⁽¹⁾ (see later), spiritualised, but still full of charm, is signalised by one of those many representations of naked beauties for which the master found a pretext in the ancient Jewish legends of the Bible, so characteristically Oriental, even in their sexual aspects. The work in question is the *Toilette of Bathsheba after the Bath* (Plate 246), in Baron Steengracht's collection at the Hague. Bathsheba is represented by a beautiful young woman of a pronouncedly individual type, strongly illuminated by the rays of the evening sun, who sits by a marble basin under the lofty structure of the palace at Jerusalem, after her bath, while a negress combs her long hair, and an old woman dexterously cleans her nails. The picture shews a perfection, a truth and delicacy of drawing, a cleanness of modelling, a fusion of the luminous tints, a cleanness and enamelled

⁽¹⁾ Probably painted on the ground of a picture begun shortly before her death.

brilliance of the colours in the light, and a refinement of chiaroscuro achieved in very few other works of this period.

The work that has been recognised from the outset as Rembrandt's masterpiece in this *genre*, however, is *The Woman taken in Adultery* (Plate 247), in the London National Gallery. We can trace this picture from the time of its completion, when it became the property of the dealer De Renialme, from whom it passed into the Six Collection. The scene is enacted by a number of small figures, most delicately elaborated, and illumined by the brilliant sunlight that breaks in upon them as they stand under the massive dusky cupola of the temple, while in the choir on one side, approached by a lofty staircase, the High Priest carries on his sacred functions in the subdued half-light, before a reverent multitude. The manner in which these numerous figures stamp themselves at once on the perception in the clearest and most penetrating fashion, in spite of their small dimensions and the vast space in which they are set, the way in which the reflected light of the sunbeams that fall on the main group illumines the dark recesses of the Temple, the delicate rendering of colours within the brownish tones of the sombre architecture, the grave serenity of the Saviour's tall figure, as he gazes pitifully at the beautiful sinner at his feet, and in contrast thereto, the harsh types of the Pharisees and of the men who have seized her, all this is rendered with the utmost refinement and the greatest delicacy. The figures are certainly too small and remote to touch us very deeply, while the stalwart, and almost beautiful figure of the Saviour has still that touch of the magnetiser or magician Rembrandt gives to the person of the Saviour in several of his youthful works, notably the *Resurrection of Lazarus*. The years immediately after this shew his higher conception of a Christ-like type, one which in depth of feeling and loving comprehension was perhaps the loftiest of which the master was capable.

Two pictures, small in size, yet almost sketchy in their freedom of treatment, lead up to a series of *Holy Families*. They are evidently a pair, though I am unable to point out any special connection between them. One is *The Angel warns Joseph to flee into Egypt* (Plate 248), the other *The blind Tobit discovers the Theft of the Goat by his Wife* (Plate 249). Both are in the Royal Gallery of Berlin. In the first, the appearance of the white and shining angel in the darkness, lighting up the group of sleepers, is the expression of the sudden inspiration that gives definite form to Joseph's shadowy vision. It is characteristic of this picture, that the paint is no longer laid on thinly and fluidly, and that flashes of colour no longer light up the prevailing brown, as was still very notably the case in the *Woman taken in Adultery*, but that the colours in the light are more vigorous, that they are laid on broadly in a rich impasto, and that all sorts of delicate tones irradiate the whole, a method Rembrandt gradually worked out, and made his characteristic treatment. The pendant, painted in the same style and illumined in the same manner by the

evening light falling from a high window, is even superior to the *Joseph's Dream* in delicacy of sentiment, in the deep and touching emotion it exhales. The blind and helpless Tobit, strong in his rectitude and his trust in God, is represented at the moment when, discovering the theft of the goat by its cries, he firmly but calmly reproves his wife, who thinks herself justified by the extremity of their distress, and exhorts her to further faith and patience.

Several contemporary *Holy Families*, pictures larger in size and more elaborate in treatment than the two little works in the Berlin Gallery, breathe the same harmony of spiritual peace, of unclouded domestic happiness in lowly circumstances, in the midst of poverty and labour. They are raised to a higher level than that of simple domestic *genre*, and are stamped as "Holy Families" by the magical light, the chiaroscuro, that expression of Rembrandt's deepest emotion, which he brought to its greatest artistic perfection during the years when these pictures were painted. And it was in these very years that the artist's happiness was most heavily overcast, and that he himself was engaged in contests which throw a dismal light upon his domestic morality. Saskia died in June, 1642; within two or three years, the master formed an illicit connection with the trumpeter's widow, who, engaged as nurse to Titus, had undertaken the management of the house. It continued until he forsook her for the pretty maid-servant of the establishment, when he turned her out of doors, and braved an ignominious lawsuit, in which, in spite of his denials, judgment was given against him. Nevertheless, relying on the lax justice of the times, he left the widow without means, and even persecuted her relentlessly, while on the other hand he allowed the young maid-servant, who filled the place of a wife to him until her death, to be excommunicated by the religious community to which they belonged on account of her connection with him, a connection which further caused his own complete exclusion from the more refined circles of society. The stories we used to read in the old biographies, without giving too much credence to them, have been confirmed in the most positive manner by prosaic law-documents and civic records. These, however, cannot enable us to read the heart of the artist, nor to know how far the trumpeter's widow, whose brother was a common sailor, had disgusted him and embittered his life. Who can say that he has seen into the soul of his dearest friend, and noted all its struggles? How much less can we form a judgment centuries after the event, on the evidence of ruthless legal acts, especially at a time when the *summum jus* too frequently became the *summa injuria*! These very documents in the archives further testify that in spite of the ban under which he lived, in spite of the decay of his fortune, his final bankruptcy, and his extreme poverty, Rembrandt found happiness in his home with this young woman, that he painted the most exquisite pictures of her down to the time of her death, and that she proved the most faithful of companions in his reverses. Rembrandt, who with Spinoza repre-

sents the loftiest expression of genius produced by the brilliant culture of seventeenth century Holland, had further a vigorous and caustic character, which must be judged by a standard peculiar to itself, a character the manifestations of which could hardly be acceptable to the sanctimonious rectitude of the stiff Mynheers of his day. But he has himself given us the measure of it; he who runs may read it in his works, which in their depth and warmth of feeling, as also in their occasional overflowing strength and crudity of passion, speak to us in language more lively and subjective than the works of any other master.

Among the series of *Holy Families* mentioned above, which, by reason of the types, costumes and surroundings they borrowed from the humble life of contemporary Holland, generally bear the name of *The Carpenter's Family*, or some kindred title, we have already made acquaintance with the delightful little picture of 1640 in the Louvre. A much copied interior, known as *The Cradle* (Plate 250), formerly one of the most highly prized treasures of the Orleans Collection, and now in the possession of Mr. A. R. Boughton Knight of Downton Castle, is doubtless, like all these compositions, which were formerly classified as *genre* pictures, a Biblical incident. In the cosy room of a Dutch artisan's dwelling, by the light of a candle concealed by her head, Mary reads the Scriptures aloud to the aged Anne, who, falling asleep, has ceased to rock the Child's cradle by means of the string she holds in her hand. The effect of light, unusually true to nature for this period of the master's life (about 1643-1645), is much enhanced by the tall shadow of Anne on the wall. The general effect is intimate and cheerful.

That all these so-called *Carpenter's Families* are really *Holy Families* is abundantly proved by a beautiful composition on a rather larger scale in the Hermitage at St. Petersburg (Plate 251), painted in 1645. Here, a bevy of little angels and cherubs float downward in a cloud to the cradle of the Infant Christ, from which the Virgin carefully removes the coverlet; Joseph is busily at work in the darker portion of the room. The supernatural light that streams from the angels is concentrated on the Child, whose yellow sleeves and brilliant crimson coverlet make up an unusually magnificent colour-harmony with Mary's paler cherry-coloured gown in the penumbra. It was just at this time, indeed, that the monochromatic colouring of preceding years was suddenly abandoned for rich and brilliant harmonies.

The most fascinating of these pictures, and, in its way, one of the most beautiful of the master's works, is *The Holy Family with the Curtain* (Plate 252) in the Royal Gallery at Cassel, painted in 1646. The sacred theme is no longer indicated by diadems and aureoles; the supernatural element is suggested by representing the scene as taking place upon a sort of stage, behind a curtain which has been drawn back, enclosed in a simulated frame. Here too, the arrangement and the sentiment raise the work above the level of a mere rendering of quiet domestic bliss over which Heaven keeps watch, as in the Hermitage picture. The peaceful cot the withdrawal

of the curtain reveals to us has been put together by Joseph among the ruins of a Gothic building, a massive pillar of which is visible against the side of the room that opens on the court, where Joseph is still at work in the gathering darkness. The Virgin sits in the foreground of this spacious room, illumined by a mysterious ray of light in comparison with which the firelight on the hearth seems pale. She clasps the Child tenderly, as if soothing or hushing it to sleep. A ray of joyous light breaks into this interior, as into the others, but the surrounding darkness, the fantastic building, the timorous manner in which the Child presses against his mother, as if to find rest with her, give to the scene something of the character of Goethe's *Erlkoenig*, a foreboding of mortality in the midst of the purest and highest happiness. This deeply poetic impression Rembrandt reproduces with the utmost artistic perfection. The colour is as beautiful as in the St. Petersburg picture, but it is fuller in tone, deeper and more mysterious.



In June, 1642, Rembrandt finished the largest picture he ever painted, *The March out of Captain Frans Banning Cocq's Company of the Civic Guard* (Plate 253), now in the Rijksmuseum at Amsterdam. The conflict of opinion that obtained even among contemporaries concerning this picture to an extent unequalled in the case of any other work by the master, has been more or less permanent, and has been revived with renewed vigour of late. The exhibition of the picture among the master's works collected together at Amsterdam in 1898 in honour of the majority of Queen Wilhelmina, when, for the first time since it left the Trippenhuis in 1885, it was seen under proper conditions of illumination, i. e., a full warm side-light, demonstrated even to the ordinary lay spectator that the title *Night-Watch* by which the picture had been known for a century, was misleading; it did more : it shewed that many of the adverse criticisms directed against the illumination, the colour, the composition, and even the conception of the work, more especially by artists, were wholly undeserved, or at least very much exaggerated. The illumination of the picture in the subdued and diffused top-light of the new Rijksmuseum was so imperfect, it had darkened so much, and was so disfigured by perished varnish, and by the ancient repaints which still mar its beauty, even after a very successful relining and revival of the varnish, that the effect it produced was not the right one, and was even in some respects absolutely false. In the bright warm side-light — which it is to be hoped will soon be permanently ensured to the picture, — it became evident that the master had represented the scene in sunlight, not certainly in the broad light of day, but with that sharp irruption of light with strong shadows which was Rembrandt's characteristic method of illumination, especially at the period when the *March out* was painted. The contrasts of light and shadow were no

doubt less violent originally, the effect of light more homogeneous, the shadows lighter and more transparent; this it is necessary to remember in any appreciation of the picture. But even in the state in which it left the master's hand, it differed so entirely from the works of the same order that had been produced in Holland in great numbers throughout the century preceding it, that we cannot wonder at the difference of opinion that prevailed concerning it among contemporaries, nor at the fact that among the general public this opinion was in the main hostile. But, this was merely a proof, as it would be in our own times, that the work was above the Philistine level, that the worthy burghers it represents were raised by the genius of the master to the special world of Rembrandt's artistic imagination, a world inaccessible to the herd. The criticism of Rembrandt's pupil Samuel van Hoogstraten on this picture is so apt, that even now it scarcely calls for amendment or addition. Speaking of "symmetry, analogy, and harmony", he finds fault with the prosaic arrangement of the figures in the Dutch "shooting-pieces". "True artists", he continues, "are able to give unity to their works. Rembrandt has been careful of this in his picture at the Doelen, too careful, in the opinion of many persons, for he was far more concerned with the general effect of his picture, than with the fidelity of the individual portraits he was commissioned to paint therein. And yet, whatever may be urged against it, this work, in my judgment, is likely to outlive all its rivals by virtue of its highly pictorial conception, its admirable composition, and the vigour, which, in the opinion of many, makes all other pictures look like coloured cards beside it. Yet I wish he had put more light into it."

Hoogstraten, who wrote these words a generation after the *March out* was painted, had himself fallen under the influence of the emasculating "classic" tendencies which were predominant even before Rembrandt's death. As an author, too, he thought himself bound to shew a certain deference to his public, and he therefore records the verdict of opponents. But under his somewhat reticent mode of expression, we feel that his heart glowed as he thought of the masterpiece.

Rembrandt's *March out* was attacked mainly because he had failed to give faithful and individual likenesses of the various marksmen portrayed. I confess that as far as one can judge at this distance of time, the reproach seems to me undeserved. Where among these seventeen portraits do we note one face that is like another, or that strikes one as empty and wanting in character? We find, on the contrary, a wealth of very individual heads, which Ravesteijn or Hals might have made more scrupulously like the originals, but to which they would not have given an effect so plastic and so impressive. The conception, and the dramatic setting, which have been criticised as inappropriate and therefore as further defects, seem to me, on the contrary, to give this work its extraordinary superiority over all other groups of the same class in Holland. For this is precisely what makes a picture of it; it is this which presents the various personages to us in their individual forms, and

in their common action we are shewn their characteristic manner of moving and comporting themselves in a fashion truly astonishing. The stalwart figure of the Lord of Purmerland advances boldly into the foreground as the leader of the company of marksmen who follow him; the little bustling lieutenant at his side, the broad-shouldered standard-bearer, who proudly unfurls his banner, the lean, elderly pikeman on the right, who sedately emphasises by a gesture the speech he is making to his neighbour, the vivacious dandy in red, who hastily loads his gun as he marches, and even the figures in the middle-distance and in the background, down to the drummer, whose pock-marked face has grown crimson with the energy with which he wields his drum-sticks, calling the marksmen together, — all are living, individual figures. It is true, that they are raised out of the sphere of the commonplace; but shall we make it a reproach to Rembrandt that he has not shewn us the captain as a pushing money-grubber, nor his subordinates as tailors and glove-makers? Was he bound to follow the beaten track trodden by hundreds of Dutch painters before and after him? The outward appearance of his worthy countrymen had been reproduced by numerous excellent portrait-painters, above all by Frans Hals, with a fidelity and artistic freedom he could not hope to surpass. In his portraits, therefore, he sought further and above all to express character, temperament and sentiment. This highly subjective manner of conception, which led him to represent his sitters in some phase of movement or excitement, had already governed him in the famous work of his youth, the *Anatomy Lesson*, where he had attempted, not altogether successfully indeed, to make a group of portraits the representation of a dramatic and very animated lecture. This conception manifests itself again in the great masterpiece of his old age, *The Syndics of the Drapers' Corporation*, and necessarily made itself felt in such a work as the portrait-group entrusted to him by one of the two shooting-guilds of Amsterdam, that of the quarter known as Wijk I. Here, while again he had recourse to his dramatic composition and his chiaroscuro, he chose, just as he did in his portraits of single persons, when once he had worked out his artistic idiosyncrasy, an illumination that was neither simple daylight, nor a sudden burst of sunlight, nor even artificial light, but Rembrandt's own peculiar light, his chiaroscuro. It was by means of this that Rembrandt transfigured a trivial event of everyday life, and made of it a lively scene full of dramatic force, so that this muster of the civic guard looks like an episode in the great period of Dutch history, a sally of burghers against the Spanish enemy. Are we to take the master to task on this account? Ought we to condemn him, because we cannot exactly tell by what aperture the light enters, or whether the perspective is absolutely correct, because the costumes, to some extent fanciful, were selected and completed to satisfy the artist's pictorial sense, because a number of accessory figures are introduced among the marksmen, to heighten the movement and animation? Rembrandt made use of means exactly similar in his *Syndics of*

the *Drapers' Corporation*; but applied to a few figures seated round a table, and seen only to the knees, the effect is less striking and less fantastic. The later picture, too, is in much better preservation, and has none of the re-paints and discolourations which still disfigure the *March out*, and make it impossible to judge it fairly, either as a whole, or in such details, notably, as the drawing. But the full and favourable side-light in which the picture was seen at the Rembrandt Exhibition has at least helped towards a juster appreciation of the work, even in this particular, than Fromentin, misled by the poor condition of the picture at the time, accorded it in his brilliant book "*Les Maîtres d'autrefois*".

In the favourable light of the Exhibition, even the colour, in spite of the damage it has suffered, proved its claim to a higher estimate, and Fromentin's pronouncement : "*Le ton disparaît dans la lumière, comme il disparaît dans l'ombre. L'ombre est noirâtre, la lumière blanchâtre*", was shewn to be perverse and unjust. The colour, and the light (and with Rembrandt the two are inseparable), are the means by which the composition makes its full effect. There is perhaps no other picture by the master in which the local colour is so strong and expressive. The light falls fullest, not on the principal figure, Captain Banning Cocq, Lord of Purmerland and Ilpendam, but on his neighbour, Lieutenant Willem van Ruytenburg, Lord of Vlaardingen, to whom he gives orders; but as the latter is dressed entirely in bright yellow and white, he is, so to speak, partly absorbed into the light, and the captain, in his sombre purple costume, relieved on the other side by the fanciful, brightly illuminated figure of the little fair-haired girl, stands out as the dominant personality of the scene. Flanking this group, we see in the penumbra two animated marksmen, busy with their muskets, both in red, one in dull crimson, the other in pale brownish red. Further towards the sides and the background, more neutral tones of gray and black prevail, together with a few pale bluish and greenish tints and cold lights, glancing off the polished surfaces of gorgets and shields. Everything is most carefully calculated to give effect to the light, and animation to the composition.

The study of archives that has been in progress for the last twenty years, throwing a new light on many aspects of Dutch art, has yielded much important information bearing on the history of this picture, a work which marks as it were the central point of Dutch painting. We learn therefrom that Rembrandt delivered the picture, for which he received the large price of 1600 gulden (each person represented paid an average price of 100 gulden, more or less according to his place in the composition), as early as June, 1642. From these sources also we learn that the title of *Night-Watch* bestowed on the work in the eighteenth century is a totally mistaken one. In an album formerly belonging to Banning Cocq himself, the picture is described thus : *The young Lord of Purmerland gives his Lieutenant the Lord of Vlaardingen orders to march out his troop*. The discovery of two copies

was also of much importance to the criticism of the work. One, the larger and more careful of the two, is the picture by Gerrit Lundens in the London National Gallery, long accepted as a sketch by Rembrandt himself; the other, a small washed drawing in an album of Banning Cocq's, the last page of which was filled in 1655. It is now in the possession of a descendant of one of his heirs. Both these copies executed during Rembrandt's life-time reproduce the picture very superficially. The water-colour is clearly the work of an amateur, perhaps Banning Cocq himself, who probably commissioned Lundens to paint his copy. Whereas various unimportant variations in the portraits, in the bright, commonplace illumination, in the architecture, etc., are evidently due to the mediocrity of the copyists, and their mistaken conception of the work, especially of the darkest part in shadow, one divergence is extremely remarkable: in both copies there is an extension of the picture on the top, and on either side; on the left, indeed, there are even three additional figures. Near the spearman of the balustrade, who now brings the composition to an end on this side, there are, further back on the balustrade, two young men, and in front of them apparently, leaning over the coping-stone, a boy. A good many years ago, indeed, attention was drawn — by Kolloff first, as far as I know, in Raumer's "Taschenbuch", 1854 — to a statement made by the painter Jan van Dijk, who drew up an inventory of the pictures in the Rathhaus at Amsterdam in 1758. According to this authority, when Rembrandt's *March out of the Shooting Company* was brought to the Rathhaus from the Doelen in 1715, a strip was cut off it on either side, as it was found to be too large for the space in the guard-room for which it was destined. Thus a part of the drummer on the right, and two figures on the left (of the spectator) disappeared. Those who wished to know how the work appeared in its complete state were referred by Van Dijk to the "model", then in the possession of Mynheer Boendermaker of Amsterdam.

It seems therefore incontestable, as indeed had been generally believed in recent times, that the *March out* suffered a notable mutilation, and that it has come down to us disfigured to some extent in composition and effect. It was not until the occasion of the Rembrandt Exhibition in Amsterdam, that a question was raised among certain artists as to whether the mutilation of the picture had ever taken place. The doubts thus cast on the fact have been very skilfully urged by Jan Veth. Taking as his starting-point the contention that the *March out* in its present form is a complete composition, which, as the copies shew, would be injured rather than improved by additions, he tests the credibility of the evidence which asserts the mutilation of the picture, and comes to the conclusion that Jan van Dijk, who tells the story, wrote forty-three years after the removal of the picture to the Rathhaus, and that his assertion was based on the supposed sketch for the picture ("model"), which was in reality Lundens' copy. This copy he declares suspect by reason of certain arbitrary modifications, shewing a total want of comprehension, its obvious

desire to improve upon (!) the portraits, to introduce more light, and to give cleanness and precision to the details, even where the shadow is deepest. The same, he argues, may be said of the water-colour sketch in Banning Cocq's album; and further, when the picture was restored some fifty years ago, the old edges of the canvas were still intact, and the red ground of the picture was still visible upon them.

If this be indeed the case, or if the old canvas has been cut, could be easily determined by an examination of the picture without its frame, after removing the paper pasted on the edges of the canvas. Pending this, I think we can only accept Veth's hypothesis as such, without shutting our eyes to the weighty considerations that tell against it. The testimony of Jan van Dijk is not, after all, so very remote, for though he first wrote down his statement as to the mutilation of the picture forty-three years after its removal to the Rathhaus, he was then an old man, and had been for decades past the curator of the pictures in the Rathhaus. Then again, the assumption that Lundens consciously deviated in any important particulars from the original is quite unsupported by evidence, and is most improbable in the case of a second-rate painter like the copyist. His alterations and "improvements" are akin to those made by many copyists of the present day, because the original is incomprehensible to them; they reproduce it as they understand it, and by the means at their disposal. This applies perfectly to Lundens' treatment of the architecture, which he has lighted up brilliantly, without in the least grasping the sense of the forms; but it does not hold good of the group on the left of the picture, which also appears in the water-colour sketch in Banning Cocq's album. This sketch has no connection whatever with Lundens' copy, and was probably earlier, for it contains neither the erection over the doorway, nor the details of the wall to the left of the gate, which Lundens evolved from his own fancy. This latter is, indeed, darker and more uniform than in the original, though in the foreground and on the right side the sketch shews rather more of the picture than Lundens' copy. The idea that the person who ordered the two copies designed these additions to the original, in order to correct what he considered to be the weak points of the picture, seems to me one which involves an exaggerated conception of a layman's boldness, even in those art-loving days; and indeed, the hasty sketching of the work, obviously with the intention of laying stress on Banning Cocq's military functions (as Jan Veth himself allows), tells against the theory of variations so difficult and so deliberate. The fact that the two little figures are not included in the list of personages inscribed on the shield in the background on the left cannot be accepted as evidence that Rembrandt did not introduce them in his picture; for they are certainly not portraits, but, like some ten other figures, notably the children in the foreground, accessories introduced to give greater animation to the scene. The two young men and the child, chance spectators who have paused a moment on their way to look at the sight, were added by the master just as he added the simulated frames and curtains in certain other

pictures painted at the same time: to make the illusion stronger, the impression more vivid. They further fulfil the purpose of giving depth to the composition, and of enabling it to die away in a passage of subdued light — instead of in strong shadow, as it does in its present state, — an artistic subtlety we may generally note in Rembrandt's pictures. The addition in the copies of one or two figures of small size in the corners of the composition is quite in accordance with the master's artistic procedure, whereas the two tall straight figures, standing up like pillars in the corners of the original, are both inartistic and un-Rembrandtesque.

A little more foreground too, and a little more space and light above the figures we now see in the picture, would in no wise detract from the effect. Nearly all his richer compositions abundantly prove that Rembrandt was never a niggard in the matter of space. I may instance two of his largest works, the *Sacrifice of Manoah*, of the same period as the *March out*, and a picture closely akin to the latter in dimensions and composition, the *Conspiracy of Claudius Civilis*, in the National Museum at Stockholm. According to the pen-drawing in the Munich Print Room, this much mutilated picture had originally a lofty vault with a flight of steps in the foreground, which gave an element of extraordinary solemnity and grandeur to the composition. On the whole, I think the evidences of the mutilation of the *March out* are too numerous and varied to allow of their rejection on artistic considerations of a purely conjectural kind.



XII

PORTRAITS OF THE MASTER HIMSELF

AND OF HIS RELATIONS AND FRIENDS FROM 1638 TO 1645



THE majority of the pictures painted at this period are portraits, using the term in rather a wide sense. Side by side with those painted to order, or as tokens of friendship, with portraits of the master himself and of his near relations, we find a series no less rich and varied, studies of heads and costume-studies which we should now describe as character-pictures.

The portraits of himself, in which we can follow the master's image almost year by year, were executed with peculiar care at this period. In conception they are even occasionally somewhat studied and ornate; the handling is conscientious and thorough; the illumination is powerful, though without strong contrasts, and in most cases, the local colours are very slightly indicated.

I give the first place among these works to a full-length life-size figure in the Cassel Gallery, *The Artist (?) preparing to go out* (Plate 254). The picture was formerly called a portrait of the Burgomaster Six, to whom it bears not the faintest resemblance. The classification of the work among Rembrandt's portraits of himself, which I sought to justify in my "*Studien zur Geschichte der holländischen Malerei*", was not accepted by the director of the Gallery, nor by various competent critics. As a hypothesis, however, I am still inclined to support it. The person represented is apparently just of the age the artist was at this period; he bears a striking resemblance to various other portraits of Rembrandt both in feature and in such details as his long light-brown hair, and the shape of his beard. The likeness is especially strong, for instance, to the large etching of 1639, the same year in which this portrait was painted. The simple civilian costume, guiltless of any fanciful or artistic accessory, is certainly unusual in Rembrandt's own portraits; but this is not enough to convince us that the master may not for once have represented himself thus. The fashionable dress, the sedate attitude and the surroundings are, however, the factors that prevent us from at once recognising Rembrandt in this man of two or three and thirty, dressed to go out into the town.

Rembrandt at this period shews a manifest anxiety to give a pleasing turn to his presentments of himself. The fashion of his beard, his costume, his attitude, the amiable expression he gives his features, the care he bestows on the execution, all

betray a certain regard for his appearance and his person. This is evident both in the Duke of Bedford's attractive half-length at Woburn Abbey, *Rembrandt in a furred Cloak with a double Gold Chain* (Plate 255), unfortunately a much damaged picture, and in the famous portrait in the National Gallery, London, *Rembrandt leaning on a stone Sill* (Plate 256). The London picture, which reproduces the master's features at this period with especial care and apparently with especial accuracy, is nevertheless slightly monotonous in its light-brown general tone; the attitude is somewhat studied; besides which the delicacy of the drawing and the colour has been to some extent damaged by restoration. It is dated 1640. In the undated picture at Woburn Abbey, the artist looks younger; it was therefore very probably painted in 1638.

A portrait of the year 1643, in the possession of the Grand Duke of Saxony at the Castle of Weimar, *Rembrandt in a red Cap* (Plate 257), is richer in colour. It is in excellent condition, powerful in colour, and very effective in its harmony. How freely the master was in the habit of treating his own features may be specially noted here in the large, expressive, and well-opened eyes, for in most of his portraits, those just mentioned, for instance, and the etching of 1639, his eyes are small and half closed. A picture closely akin to this, and probably contemporary, though it is more monotonous in colour and bears no date, is the *Rembrandt in an Oval* (Plate 258), in the Grand-Ducal Gallery at Carlsruhe. Originally oval, it has been made square by subsequent enlargement. It is hasty in treatment, and somewhat common-place in conception.

The master represents himself in unwonted splendour in Captain Holford's larger picture of the following year, *Rembrandt seated, holding a short Sword in a red Sheath* (Plate 259). The head here is somewhat unmeaning, and in contrast to all the portraits described above, almost vulgar. The manner in which the artist, resting comfortably in the chair, grasps with both hands the oriental sword in its rich sheath of velvet and silver, fully revealed by the light that strikes upon it, throws the personality of the sitter altogether into the background; he appears as the guardian of a costly treasure. In colour and illumination, however, as in its elaborate execution, the picture has great beauty, which unfortunately cannot be fully appreciated owing to its faulty condition.

Another portrait of about the same period is exhibited with the Leuchtenberg Collection in the Imperial Academy at St. Petersburg, *Rembrandt with short Hair in a broad flat Cap* (Plate 260). This too, unfortunately, is in poor condition. The picture is simple, indeed almost commonplace in arrangement and conception, but on the other hand, it is evidently an unusually faithful rendering of the master's personality. Here for the first time we note the fuller and firmer features characteristic of Rembrandt's portraits in middle age; but as yet there are no wrinkles, and the complexion is fresh; the date of the picture, therefore, is probably not later than 1645. Very similar to this, though obviously the work of a disciple, is a portrait of Rembrandt in the Liechtenstein Gallery at Vienna, perhaps a *pasticcio* of the Leuchtenberg picture.

The most sympathetic and important among the portraits of the master himself painted at this period, is a work probably of about 1645, in the collection of the Queen of England at Buckingham Palace, the *Rembrandt in a wide Cap, his left Hand on his Cloak* (Plate 261). A strong light touches the earnest, powerful features, leaving the rest of the picture in shadow.



The years between 1640 and 1645 were full of sorrows for Rembrandt; death separated him for ever from those most dear to him; his mother died in 1640, and two years later his wife Saskia was taken from him. The images of both, with which the master has familiarised us in so many portraits and studies, reappear in his work shortly before their deaths, after an interval in which we lose sight of them, and reappear in pictures of touching beauty and tenderness.

A year before her death, in 1639, the old mother from Leyden seems to have paid a final visit to her famous son at Amsterdam, unless, indeed, Rembrandt made a pilgrimage to Leyden, during which he painted the *Portrait of Rembrandt's Mother with her Hands on the Crook of a Stick* (Plate 262), now one of the ornaments of the Imperial Museum at Vienna. Seldom indeed has age been so truthfully, so impressively treated as here; and seldom did even Rembrandt himself, the master who has had no equal as a diviner of thought and feeling, so spiritualise bodily infirmity in the forlorn features of an old age bearing the impress of widowhood, of bygone times, of past joys and sorrows in every line, or express it with such loving sympathy. She stands before us in her picturesque winter costume, returning perhaps from some brief errand out of doors, supporting her weary body with both hands on her high crooked stick, her mouth slightly open, as if taking breath. A strong light falls on the delicate, carefully painted head; the thin transparent brown shadows give the picture a warm brownish general tone, but the local colours, notably a rich, deep red, make their full effect in the refined harmony.

A picture in the Hermitage catalogued as a portrait of Rembrandt's mother represents *An old Woman, her Hands clasped over a pair of Spectacles on a Book in her Lap* (Plate 263). The picture is dated 1643, so was painted three years after the death of Rembrandt's mother. But this would not be a sufficient reason for discarding the ancient title, for the artist might have tried to bring the beloved image of his mother vividly before him once again, even at this lapse of time. A further fact in its favour is that the attitude and the whole arrangement are strikingly akin to those of one of the early etchings, *Rembrandt's Mother in a black Veil* (Bartsch 343). But the original of the picture was obviously younger than Rembrandt's mother, even in the earliest pictures and etchings. She has fuller, handsomer and more regular features, but less expression in her eyes. That the work is a portrait of some old lady closely

related to Rembrandt seems very probable from her costume, one of the master's own invention, in which he habitually represented his mother. The picture has very little local colour; but glows with deep golden tones and brilliant carnations; the execution is particularly careful. The master made many alterations, before he completed it to his satisfaction.

The last picture Rembrandt painted of his wife before her death, the three-quarters length of *Saskia holding a Pink in her Hand* (Plate 264) in the Dresden Gallery, executed in 1641, is by no means inferior to the last portrait of his mother. In one we have an image of ripe old age, in the other a vision of blooming youth, each fixing its happy gaze in its own fashion endearingly on the beloved artist. Nothing in Saskia's rounded contours and fresh tints, enhanced by the fine deep crimson of the gown and the sparkling ornaments, foreshadows that imminent death, which was to bring on the artist in its wake not only the bitterest sorrow, but trials increasing year by year, cares ever heavier, and distress ever more cruel till the close of his life.

A second portrait of this period, a bust of a young woman in a high head-dress and rich costume, has been, like the Dresden picture, accepted as a portrait of Rembrandt's wife ever since we have known of Saskia van Uylenborch's existence. This *Saskia in a high Head-dress, her left Hand on her Breast* (Plate 265), is in the Berlin Gallery. The curious indecision of the drawing, enhanced by the various *pentimenti* now revealed by the thin impasto, the contrast between the extraordinary breadth of certain passages, and the almost over-elaborate fusion of the flesh-tints, are explained by the date on the picture. Saskia's last illness no doubt prevented its completion, and it was not until 1643, the year after his wife's death, that Rembrandt finished it from memory, giving an almost phantom effect to the melancholy smile, the loyal expression, and the vague contours.

It has been of late contested that these two pictures are portraits of Saskia, or at least it has been urged that their identity is open to question. I can see no grounds for this opinion. Between these and the group of early portraits painted for the most part during the first two years after the betrothal, there is an interval of from six to seven years. It is no wonder, therefore, that Saskia, who had meantime borne her husband four or five children, should have become broader and fuller, and that she should no longer have the slender figure she boasted as a bride and a young wife, setting aside the fact that the sacque-like, waistless dress of the Dresden portrait with a pink, was probably designed by the master himself with a view to the condition of his wife, who gave birth to the boy Titus in the summer of 1641. Besides, this picture shews the strongest possible affinity with the portrait of Saskia in the group of herself and her husband which hangs opposite. Originally too, the master gave her here, as in the two girlish portraits at Cassel and Dresden, the large plumed hat, now distinctly visible through the over-paint. This "Rembrandt-hat" he reserved exclusively for Saskia; no other of his numerous female sitters wears this picturesque head-gear.

As far as the artistic value of the pictures is concerned, it is, of course, of no importance whether they represent Saskia or not, and whether a series of portraits shew us Rembrandt's father, his sister, his son, or any other models. But these questions have a distinct bearing on our judgment of Rembrandt as a man, and our comprehension of the character of his art, to say nothing of the fact that the relation of the sitters to the artist certainly gives additional interest to the pictures. It is, no doubt, ridiculous to build up baseless hypotheses, and to seek to identify some relative or acquaintance of the master in every portrait, the costume or treatment of which suggests a certain intimacy between the painter and the sitter. But when a series of portraits of the same person exists, when evidences of the most diverse kinds combine to indicate an individual closely related to the artist, when we know from contemporary documents that this or that person was painted by him, it is plainly our duty to point out such personalities among his portraits, and to support our hypothesis in every legitimate fashion. He who has gradually familiarised himself with the extraordinarily prolific genius of Rembrandt, who has seen his pictures, his drawings and his etchings over and over again, and who, out of the fullness of his knowledge, seeks their origin in the most varied directions, in order to increase his own enjoyment of them and, if it be given him to do so, to enlighten and stimulate that of others, such a student knows that photographic exactness is not the aim of the master in certain portraits. Likeness, indeed, as we cannot too strongly insist, was often modified by the mood of the artist and frankly subordinated to some special essay in illumination, chiaroscuro, or arrangement, so that many of these pictures are, as a fact, adaptations or arrangements half *genre*-like in character. It needs no specialist to recognise this in the extant portraits of the master by himself, amounting, with pictures, etchings, and drawings, to nearly a hundred. He who approaches Rembrandt with the eye of a photographer, the pedantry of a schoolmaster, and the morality of a father confessor, will never attain to real enjoyment of his art, to say nothing of real comprehension.

Two important pictures have passed from the Princesse de Sagan's collection to that of Mr. H. O. Havemeyer of New York, three-quarters length portraits of *A Young Man by a Pillar, holding a plumed Hat in his Hand* (Plate 266), and of his wife, *A Young Woman resting her right Hand with a Fan on the Back of a Chair* (Plate 267). Both are dressed in rich fanciful costumes quite in Rembrandt's taste. The man wears the steel gorget, a cap, a doublet with very full sleeves and a sleeveless tunic over it; the woman, the rich pleated chemisette, and the short corslet-bodice with the rich ornament over it worn by Saskia and by other of the master's womankind in earlier pictures. Both portraits shew already increasing richness in the colour, which is, moreover, very deep and full; the flesh-tones are brilliant, and conception and personalities are alike attractive. The artist evidently painted this young acquaintance and his charming wife with genuine pleasure.

To this same year, 1643, belong the famous and stately portraits of another young

married couple, *The Falconer* (Plate 268) and *The Falconer's Wife* (Plate 269), in the Duke of Westminster's collection at Grosvenor House, London. They are dressed in the same fashion as the other couple. The woman also wears over her costume *à la Saskia* a fur-lined mantle, and holds a fan in her left hand, an accessory the master was fond of introducing at this period. The handsome, fair-haired husband, in a wide cap, and a coat with full slashed sleeves, holds a falcon on his left wrist, and carries the falcon's box at his side, to denote his passion for the sport. Compared with Mr. Havemeyer's pictures, these are lighter in tone, and more uniform in colour; in action and expression they are more restrained and more aristocratic.

Another of these portraits in fancy costume, painted in 1643, *A Young Man in a steel Gorget and a Cap with a blue Feather*, in the Dresden Gallery (Plate 270), gives an unpleasant impression of indifference, which is enhanced by the heavy, monotonous brown tone, partly due, no doubt, to the dull, dark varnish. The obvious weaknesses of this picture cause us to doubt its genuineness at a first glance; but the whole conception, the attitude, the costume, and the uniform brown tone agree with other pictures painted by the master at this time. A careful cleaning of this picture, which but for the varnish is in good condition, would no doubt improve it greatly, and restore its Rembrandtesque character. We may form a very good idea of the original effect of this work from a similar picture in M. Adolphe Thiem's collection at San Remo, *Half-length of a Man in a Gorget and a wide Cap, with out-stretched Hand* (Plate 271). This portrait, which is dated 1644, has long borne the strange title of the *Connétable de Bourbon*! The fanciful costume, the same in which Rembrandt decked himself and his intimates, is enough to put this tradition out of court. The sitter wears the slashed velvet coat with full sleeves, the broad flat cap, the gold chain and the steel gorget, which Rembrandt, fired perhaps by the military group painted in 1642, began to introduce in his portraits again; this, as far as I know, is the last, however, in which it appears. The picture is particularly rich and deep in the dark colours, though the transparency of the brownish shadows is perfectly preserved.

Another of these portraits of one of Rembrandt's familiars, the *Young Man rising from a Writing-table* (Plate 272) in Earl Cowper's collection at Panshanger, bears the date 1644. Here, in contrast to all the portraits enumerated above, the local colours, consisting in the main of a variety of reds, are vigorously emphasised; the handling is richer and broader, while the illumination, on the other hand, is less fused, and has even a spotty effect. These various indications might lead one to assign the picture to 1651 or 1652, but for the unquestionable authenticity of the date it bears. It is too original and important to be the work of a pupil, as was recently suggested, besides which, the signature is undoubtedly by Rembrandt's own hand. Among the scriptural subjects of this period, we find other such instances of vivid colouring, where red, generally a magnificent cherry-colour in the light, is the dominant tint. The *genre*-like treatment of the portrait is another characteristic feature of Rembrandt's manner at this period.

XIII

PORTRAITS PAINTED TO ORDER

FROM 1637 TO 1645



THE portraits Rembrandt painted to order at this period differ far less from the more intimate renderings of himself, his friends and his relations than was the case during the first years of his establishment at Amsterdam. They are, it is true, easily to be distinguished from the latter by the fashionable costumes of the sitters; but the powerful chiaroscuro the master now extended to all his portraits alike, and the free and picturesque handling he had definitely adopted make these portraits of aristocratic or wealthy Dutchmen differ very slightly in essentials from those of persons closely connected with him. The even and careful execution which especially distinguishes his work at this time is very marked here. In the female portraits it tells advantageously; but in the male portraits, combined with the sobriety of the costumes, and the strong chiaroscuro, it often produces a somewhat prosaic effect. Hence some of the female portraits painted soon after 1640 are among the most beautiful the master produced, whereas the male portraits, often pendants to the above, are less satisfactory, and in some cases, in spite of their genuine signatures, their authenticity has even been called in question. For the same reason, it has been possible till quite lately to pass off a whole series of pictures of this period painted by Ferdinand Bol as the works of Rembrandt, by the simple device of painting over the real signature, and forging that of Rembrandt. Thus prepared for the market, they have commanded the admiration and the prices due to genuine works by the master. Among the series, I may mention the portraits of a young married couple in Lord Ashburton's collection, a female portrait of Captain Holford's at Tetbury, and the portraits of Bol himself and of his wife in the Munich Pinacothek, on which Bol's signature has been brought to light again. Just as Jacob Backer successfully imitated Rembrandt's female portraits painted from 1630 to 1635, Bol for some considerable time made the portraits of this later period his models, reproducing their careful fused handling with considerable success, and even approaching the simple, and in some cases rather commonplace conception, very closely. Of course, it is only necessary to hang the most insignificant of his master's portraits of this period beside the best of his to recognise the gulf between teacher and pupil, between native genius and a talent developed by contact therewith.

Two male portraits seem to stand as it were on the boundary-line between this and the foregoing period. Strictly speaking, they ought perhaps rather to have been discussed among the works of the latter. Unfortunately, it has only been possible as yet to get a photograph of one of these pictures, which have but lately come to light, and I regret to say that I have seen neither. The one we reproduce is the *Portrait of an elderly Man in an Arm-chair, his left Hand on the Tassel of his Collar* (Plate 273), in the Earl of Mansfield's collection at Scone Palace. As far as it is possible to judge from the photograph, the master seems to have taken little pleasure in the painting of the picture, which is dated 1638; both in conception and in treatment, it is somewhat lacking in vivacity and expression. The same remarks apply, I believe, to the Moscow portrait, a reproduction of which we hope to include in the Supplement. It is true that the Mansfield portrait is very much injured by a recent addition to the lower part of the canvas. A female portrait of the following year, 1639: *A young Lady standing against a Balustrade, holding a Fan in her left Hand* (Plate 274), belongs to the family of van Weede van Dijkveld at Utrecht, and is now exhibited at the Rijksmuseum at Amsterdam. The features of the sitter are far from beautiful, and the fashion of her hair, which hangs over her face, and falls away from it in smooth straight bands on either side, is peculiarly unbecoming to her. But the delicate elaboration of the rich costume, the refinement of the drawing, the enamel-like modelling of the flesh, and the luminous chiaroscuro make this well-preserved picture one of the most conspicuous works of the period.

The *Bust Portrait of the Gilder Paulus Doomer* (Plate 275), in Mr. Henry O. Havemeyer's collection at New York, is, according to the inscription it bears, a work of the year 1640. The animated expression, the unusual elaboration of the technique, the high price commanded by the picture, and its traditional title, *Le Doreur*, have combined to make it one of the most interesting of Rembrandt's works to the general public for many years past. Recent researches in the archives have shewn the ancient title, *Rembrandt's Gilder*, to be most probably the correct one. The hypothesis that the designation *Doreur* was perhaps a corruption of the proper name Doomer, and that the picture was a portrait of Rembrandt's pupil, Lambert Doomer, is shewn to be a fallacy by the mere age of the sitter, a man well on in the forties, whereas Rembrandt's pupil was not yet twenty in the year 1640. It has, however, been established that the father of this painter, Paulus Doomer, was a frame-maker and gilder in Amsterdam, and it is very probable that he, in accordance with the old tradition, was the person represented. The simple dress, the attitude and the type seem also to suggest an artisan. A document in the archives further tells us of the existence of a portrait of Paulus Doomer by Rembrandt; the gilder's widow bequeathed it to her son, the painter Lambert, on condition that he should have copies of it made for his brothers and sisters. Three old copies of the picture are, in fact, extant: one is in the Brunswick Gallery, another in the Duke of Devonshire's collec-

tion in London, while a third was in the hands of a dealer a few years ago. The original, which was sold in 1865 for 155,000 fr. (£6,200) at the Duc de Morny's sale (the highest price ever attained by a Rembrandt up to that time), owes its fame to its warm light and elaborate chiaroscuro, but above all to the extraordinary fusion of the painting. Now, after several decades during which there has been a complete reaction in the standards by which works of art are judged, the *Gilder* no longer satisfies those lofty demands we have learnt to make on the powers of Rembrandt.

The same careful technique, combined with soft, fused handling, distinguishes two portraits of elderly men, both in broad-brimmed hats. One, probably a little earlier than the *Doreur*, is the *Portrait of an old Man with a scanty white Beard, his Gloves in his left Hand, seated in a red Chair* (Plate 276) in Lord Scarsdale's collection at Kedleston Hall. The sitter, perhaps a Protestant divine, has worn features with a gentle expression. The second, an *Elderly Man with a pointed white Beard, his Gloves in his left Hand* (Plate 277), in Lord Ashburton's collection at the Grange, Hants, is, according to the inscription it bears, a supposed portrait of Jansenius. But the clumsy French inscription: *Portrait de Jansenius pere dunne nombreuse famille mort en 1638 age de 53 ans*, though its dates are correct, is manifestly an eighteenth century addition. It is possible that the sitter's name was actually Janssens, and that this was transformed into the more famous synonym at a later date. The picture, executed in 1641 or 1642, and therefore after the death of Jansenius, has the animated expression, the energetic features of a portrait obviously painted from life. In technique it is broader and fatter than the two portraits mentioned above.

We have further a number of portraits of old women painted at this period, all marked by the same careful and elaborate handling, luminous quality of the carnations, and simple, but delicate and sympathetic conception. A well-known example familiar to the public by the intermediary of an old copy belonging to Lord Yarborough, which has been repeatedly exhibited as an original of late, is the portrait, painted in 1640, of *An old Lady looking to the left, her Hands folded* (Plate 278), in Mr. Henry O. Havemeyer's collection at New York. The wrinkled features are treated much in the same manner as in the Vienna portrait of Rembrandt's mother, painted a year earlier. The brown ground is left untouched more or less in the shadows, and gives the flesh the peculiarly luminous tone which is further enhanced by the rich blacks and bluish whites of the gown and linen.

The *Old Woman* in the National Gallery, painted in 1634, is treated much in the same way; compared, however, with the careful drawing and modelling of the later picture, its handling, though there is a certain coarseness in its breadth, has greater freshness and vivacity. I should be inclined to class the dignified portrait of *Elisabeth Bas, widow of Admiral Swartenhout* (Plate 279), among the pictures of 1641. This fine work was bequeathed to the Rijksmuseum of Amsterdam some twenty years ago by the van der Poll family. The large features, the vigorous intelligent expression,

the powerful figure, reveal an old woman of peculiar energy and freshness, the worthy mate of the Dutch naval hero. In spite of its careful finish, the dimensions of this picture, the rich arrangement, akin to that of the portraits of ecclesiastics painted in 1637, the depth and force of the dark costume, which enhances the brilliance and significance of the imposing head that rises above the large white ruff, give it a marked superiority to all the contemporary portraits of old women to which it is allied, even to the three-quarters length of *Anna Wijmer, Mother of Jan Six* (Plate 280), still in the possession of the Six family, at Amsterdam. Here the master evidently sought to give the best of which he was capable, as we see by the careful drawing and modelling, the delicate illumination and chiaroscuro, and the extreme refinement of the handling, especially that of the very individual head. But he has gone almost too far in his endeavour, and even the great diviner of souls has been unable to make these indifferent, reticent features, and weary, unfathomable eyes very eloquent, faithfully as he has reproduced them. This picture was probably painted when Rembrandt first made the acquaintance of the Burgomaster Six, with whom he kept up his relations until his old age, more, as we know, to the advantage of the lordly patrician than to that of the artist.

The portrait of *An old Lady, full face, with her Hands folded* (Plate 281), in the Hermitage, is more attractive, because of its frank and loyal expression, in spite of the insignificant and ugly features. The pale face is carefully modelled in liquid colour, whereas the dark, fur-lined costume, is broadly treated in a rich warm impasto. To judge by its affinities with the pictures mentioned above, we cannot date this work later than 1641 or 1642.

A large double portrait of the year 1641 combines the qualities of the portraits of this period with broader handling and more animated action. This is the *Mennonite Preacher Cornelius Claesz Anslo and a Woman* (Plate 282), in the Berlin Gallery. The artistic value of this picture, which, in size also, is one of Rembrandt's most important works, admits of no dispute. Unfortunately, the reproduction gives but a poor idea of the original. The chiaroscuro is so delicate, the effect of light so spirited, the tonality, animated by the red of the carpet and the dull green of the curtain on the book-shelf, is so warm and luminous, and in addition to all this, the handling is so piquant and so varied, harmonising so perfectly with the intention and illumination of each separate passage, that the picture takes high rank, not only among the works of this period, but among Rembrandt's pictures in general. The peculiar charm of the composition lies, however, in the manner in which the two persons are characterised and brought into relation one with another, and the skill with which the master has made the setting and the illumination contribute to the lively effect of the dramatic motive. This motive he has made the basis of this portrait-group, as he had done in the case of the contemporary *March out of the Shooting Company*. What then is the dramatic import of this picture, and who is the woman whom the preacher

addresses with such animation? A satisfactory answer to these questions is difficult, a positive solution is not practicable at present. The picture was formerly known in England as *Anslo and his Mother* or *Anslo and his Wife*. That the former title could not have been the right one is shewn by the ages of the sitters: the Mennonite, who was in his fiftieth year in 1641, is manifestly ten, or at least five years older than his supposed mother. To judge by the relative ages, therefore, the woman might very well be Anslo's wife. This hypothesis is further supported by the fact that in the little "Anslo-Hofje" at Amsterdam, founded by the preacher's father, a tradition still survived after the middle of last century, according to which the woman represented with Cornelius Claesz Anslo was his wife, Aaltje Gerritse Schouten. Against this, however, we must set the relation of the two persons to one another, as I endeavoured to shew in my "Studien zur Geschichte der holländischen Malerei", and at greater length in an appreciation of the picture at the time of its purchase for the Berlin Gallery in 1894. The preacher is evidently speaking words of consolation to the woman, who sits beside him humble and downcast. Would it not have been in itself a strange idea to have painted the portraits of a married couple in a situation perfectly incomprehensible to the spectator? Would the artist have placed the husband in this hieratic pose beside his wife, and have represented him as admonishing her thus solemnly *ex cathedra*? Would he have given her this timid and almost subservient demeanour? When Rembrandt did paint the portrait of a minister's wife (I have in my mind M. Henri Schneider's picture in Paris), we have a dignified personality, richly if not fashionably attired. But this is not the case here. It therefore seems all the more probable to me that the person represented was not the preacher's wife, but a member of his community, a penitent, who had turned to him in her distress for comfort and counsel. The artist wished to shew the revered Mennonite of Amsterdam "in the exercise of his profession, in his solicitude for the salvation of his flock, in the power of his eloquence upon the mind; this he could not have done more effectively than by the introduction of a woman seeking consolation; it is by this that the picture is raised above the domain of simple portraiture to that of the grand historic style." That the owners of the picture in the second half of last century, perhaps descendants of Anslo or his heirs, should have identified the woman of the picture with the wife whose name they still retained, was very natural; but it is by no means a proof of this identity.

A comparison of this with the allied double portraits of the earlier period, the *Shipbuilder and his Wife*, with the two pictures representing the artist and his wife, and, on the other hand, with another famous picture of a later time, the so-called *Jewish Bride* in the Van der Hoop Collection of the Rijksmuseum, offers interesting *points d'appui* for a closer study of the master, and suggests a variety of problems, the solution of which, as in the present case, is not always possible. The *Anslo and a Woman* is further of great interest to us, in that we are able to follow the master step

by step in his industrious preparation for the work, as we can do with very few other pictures by Rembrandt. The preliminary essays that have come down to us are the etching of 1641 and the studies made for it the year before: the large full-length drawing of Anso in Baron Edmond de Rothschild's collection in Paris, and a study for the whole composition in Mr. Heseltine's collection in London, where, however, the figure of Anso is replaced by that of a Rabbi.

This year 1641, to single out one among many, offers a brilliant example of Rembrandt's faculty for and delight in creation. In this one year, setting aside his production as etcher and draughtsman, the master was at work on the colossal picture of the "Shooting Company", containing over twenty full-length figures; at the same time he painted the large portrait of Anso, and the still more important *Sacrifice of Manoah*; the *Mother of Jan Six*, the *Saskia* at Dresden and several *Rabbis* also belong to this year, to which a good many undated pictures should further in all probability be assigned. But even this does not exhaust the tale of this year's works; according to the dates on the pictures themselves, the master also painted a large and magnificent female portrait with its pendant, and a second and hardly less finished portrait of a young woman, the pendant of which is no longer extant, or at least has not yet been recognised as such. The *Portrait of a Gentleman with curly Hair leaning against the Embrasure of a Window* (Plate 283) is in the Brussels Museum; the famous companion-picture, the *Portrait of a young Lady with a Fan* (Plate 284) in the collection of Her Majesty the Queen of England at Buckingham Palace. The portrait of the man is marked by the peculiar elaboration and the strong chiaroscuro of this period; it is a very thorough, but still a somewhat ordinary work, judged by the high standard we apply to Rembrandt's productions. The portrait of the woman, on the other hand, is one of the most attractive of the master's creations, delightful by reason of the searching and highly individual expression of the sitter, and the piquant line of her mouth, the full light that falls warmly over her figure, her beautiful costume, enlivened by a few light touches of local colour, and by rich jewels, the fat impasto, the lightly touched shadows, and the careful, enamel-like treatment of the details in the light, which gives extraordinary brilliance to the picture. The plastic effect is enhanced by the setting of the figure in the embrasure of a window, a device to which Rembrandt often resorted during this year, in order to justify his method of introducing light, and to increase its effect. A second female portrait closely akin to this is the *Young Lady leaning against a Table and pointing with her right Hand to one Side* (Plate 285), now in Lord Iveagh's collection in London. The pale thin features of this sitter are certainly less attractive, but the attitude and action are no less lively and individual; the illumination is more subdued, but the chiaroscuro is very delicately worked out, the rich colour very luminous, and the drawing extremely refined.

A pair of dignified male portraits, both three-quarters lengths of persons in rich costumes, date from the year 1643. One, in Mr. Henry O. Havemeyer's collection in

New York, the *Portrait of a young Man in a high broad-brimmed Hat, his left Hand on his Breast* (Plate 286), is of special interest from the brilliant light on the background against which the figure is relieved. In conception and colour, as in its careful elaboration, this picture recalls contemporary portraits by F. Bol painted under the influence of such works as this by his master. The second is a strikingly uninteresting portrait of a *Young Man with a small pointed Beard, his right Hand on his Breast, standing at a Door* (Plate 287), in Mrs. Alfred Morrison's collection, London; the unintelligent expression of the light watery eyes adds to the unpleasant impression made by this portrait. The care with which the costume, notably the striped silk doublet, is treated, the simple illumination, and even the attitude, recall the earliest portraits painted by Rembrandt in Amsterdam, such as that of the poet Jan Hermansz Krul of 1633 in the Cassel Gallery, etc.

What a contrast to this is the contemporary portrait, hardly less carefully and elaborately treated, of an aristocratic old lady in M. Louis Lebeuf de Montgermont's collection in Paris: the *Portrait of an old Lady, an Eyeglass in her right Hand which rests on a Book in her Lap* (Plate 288). The lady, a widow between sixty and seventy years old, dressed in black with a fur-trimmed jacket, the same costume that appears in the portraits of Anna Six and other old women painted at this period, has a high, narrow head, and frank expressive features, which she controls with patrician calm. A strong light falls on the broad gauffered ruff, and is reflected on the more softly illuminated face; another ray of light touches the hands with their small white cuffs. The dull red of the chair-back, the subdued glint of the gold edges and silver clasp of the book, relieve the deep blackish tones of the picture almost imperceptibly. It takes a special place among Rembrandt's portraits by reason of its peculiarly distinguished harmony. In arrangement and illumination it stands mid-way between the St. Petersburg portrait of the old woman (cf. p. 25) and the numerous studies of old women painted between 1650 and 1660.

A female portrait which also belongs to this period (it is dated 1644) was pronounced so long ago as the beginning of the present century the pendant to a portrait of a fair-haired young man, with which it has remained ever since. The supposed couple are said to be the Burgomaster Jan Six and his wife. But setting aside the fact that the portraits of this well-known personage shew no sort of likeness to the fair-haired youth, the picture of the latter belongs to a much later date than its reputed pendant. It is contemporary with, or perhaps even later than Rembrandt's famous portrait of the Burgomaster, and was therefore painted at least ten years after the portrait of the supposed wife. This again is on panel, while that of the young man is on canvas, and the identity of size and shape (a rounded oval) was obviously bestowed upon the male portrait when some dealer or collector made it into a companion picture for that of the young woman. This *Young Lady with loose Hair standing near a Balustrade* (Plate 289), now in the possession of Mr. Alexander

Henderson of London, wears almost the same costume as the young women of the Buckingham Palace and Van Weede van Dijkveld portraits. Her *coiffure*, her ornaments and the rich lace on her gown are nearly identical with theirs. The delicately fused impasto has an effect as of translucent enamel : the hand that rests on the balustrade is exquisitely drawn; the face with its dainty aquiline nose and firm chin is instinct with health and vigour. But in arrangement and in delicacy of chiaroscuro the picture hardly equals the female portraits at Buckingham Palace and in Lord Iveagh's collection, painted a year or two earlier.

The portraits of an old couple which were together in Cardinal Fesch's collection, were separated at the sale of his pictures. The names given them, *J. C. Sylvius* and the *Wife of J. C. Sylvius* are certainly erroneous. The *Portrait of an aged Minister in a furred Cloak seated at a Writing-table* (Plate 290), dated 1645, is now in the collection of Herr A. von Carstanjen at Berlin. The noble and serious, almost gloomy features, relieved only by a slight ray of light that glances off them on to the open book before him, have little in common with the plain, in fact, ugly face of Sylvius, who died in 1638, and whose appearance is familiar to us from the etchings. Such likeness as there is lies in such superficial traits as the scanty beard. The picture, unfortunately much darkened by an old varnish, shews both in the broad, soft treatment, and in the illumination, much of the freedom that marks Rembrandt's portraits of old men painted ten years later. The pendant, hardly of equal merit, *An elderly Lady in a Chair, a Handkerchief in her Hand* (Plate 291), in Captain Holford's collection at Dorchester House, London, is illuminated by a bright diffused light that harmonises well with the jovial expression of the fresh, energetic features.



XIV

CHARACTER STUDIES AND STUDIES OF HEADS

PAINTED FROM ABOUT 1638 TO 1647



THE character studies Rembrandt had been in the habit of painting from his earliest period are also to be found among the works of 1640 to 1645. At first he continued so to arrange and adorn his studies of heads of aged men that the designations of *Rabbi*, *Philosopher* or *Savant* afterwards given them still appear justifiable in most cases. In the inventories and sale-catalogues of the master's own time, and of that immediately following it, they figure as "een priester", "een rabijn", "een oud mans tronie", or under some kindred title. But he now began to make such studies larger and more imposing, often painting them at half- or three-quarters length, and, in accordance with his style of conception at this period, he gives them less fantastic costumes, and heads and figures more attractive and often, indeed, handsome. In addition to the *Rabbis* and *Old Men*, we note a series of *genre*-like studies of women, which now appear for the first time in the master's work. The earliest are of young girls. It was not till about 1650 that Rembrandt began to take peculiar pleasure in the study of old age, which he rendered with striking truth and tenderness in a great variety of feminine figures. These *genre*-like studies of young girls, too, are less fantastic in their costumes at this period. The sitters are represented either in their simple but picturesque everyday dress, or in the costume in which the master usually painted the young women who were friends or relations of his own.

The earliest of these *Rabbis*, after an interval of from four to five years during which, as far as we know, Rembrandt painted no work of this kind, is a picture which first came into notice at a sale in London a few years ago, the *Bust Portrait of a Rabbi in a broad-Cap* (Plate 292), now in M. Jules Porgès' collection in Paris. This work, a broadly painted study from nature, dated 1640, is somewhat lifeless; the pose is not very carefully chosen, and the almost monotonous grayish-brown tone is unrelieved by any vigorous effect of light. A larger picture of the following year (cf. p. 39) belonging to Count Karl Lanckoronski, will be discussed presently in connection with the female portrait to which it is the pendant.

The *Rabbi at a Study-Table* (Plate 293) in the Buda-Pesth Gallery belongs to the following year, 1642. The master has made this study of a richly dressed old man,

seated, into a *genre*-like picture by means of the room in which he has placed his sitter, the table with its accessories, and the general arrangement of the work, so that we might almost class it with the scriptural compositions and other figure-subjects. In arrangement, and notably in the accessories, the picture is closely akin to the *Anslo* (cf. p. 32 *et seq.*); the studies for the two indeed are almost identical. The colouring is an almost uniform light brown with grays and blacks, the illumination is drawn from the bright reflections of sunlight falling into the room. In conception, this *Rabbi* is more commonplace than some of the early single figures, apostles, *savants*, and saints.

The *Head of an Elderly Jew in a small Cap, his right Hand inside his Coat* (Plate 294), in the Hermitage at St. Petersburg, is several years later in date, and proportionately richer in illumination, and more interesting in the handling and the carnations of the admirably drawn head. The picture has been added to on every side, and coarsely retouched in the background, the cloak, and a part of the cap, which gives it an unpleasant effect. One is therefore tempted, as I myself was at a first glance, to give the preference to another example, painted on panel, in Earl Brownlow's collection at Ashridge. But this, a study of a head clumsily enlarged to a bust, is, as is evident even under the dirt and yellow varnish that obscure it, more monotonous in colour, and poorer in drawing and modelling. On a second examination, I can only accept the St. Petersburg version as authentic.

The Hermitage owns a second and larger *Rabbi* of 1645, very closely related to two similar pictures in the Berlin and Dresden Galleries. The first of these also bears the date 1645, and the undated example in the Dresden Gallery was, to judge by its character, painted at about the same time. All three are three-quarters length figures of elderly men with handsome heads, carefully trimmed and luxuriant beards, wide caps, and full fur-trimmed mantles over dark brown tunics. But, in the Dresden picture, the drawing and treatment of the loose mantle betray the fact that it was painted over the original garment sometime during the last century. The picture in the Hermitage of a man of refined expression and somewhat sickly features, *A Rabbi, seated, a Stick in his Hands and a high Feather in his Cap* (Plate 295), soft and picturesque in treatment, and richer in colour than usual, especially in the carnations, appears to have been early a favourite work of Rembrandt's, as there are several old copies of it, the best being perhaps that in the Munich Gallery. The picture in the Dresden Gallery, *A Rabbi, seated, with a gold Chain and a Cane in his right Hand* (Plate 296), is already marked by a fat, even treatment of the flesh in rich tones which denote an extraordinary delicacy of observation, and are varied with great skill, fused in some parts, in others frankly juxtaposed. The tame handling of the folds in the repainted cloak and cap have a very disturbing effect. The Berlin picture of *A Rabbi, seated, with a Gold Chain, his Eyes overshadowed by the broad Brim of his Cap* (Plate 297), is drier in texture, and, as in the Dresden picture, the

attitude of the handsome, dignified sitter, is somewhat studied. Neither shews the delicate sensibility of the St. Petersburg example.

A very peculiar picture of this class has come down to us together with its pendant, the portrait of a pretty young girl at a window. They are known as *The Jewish Bride* and *The Father of the Jewish Bride*, and belong to Count Karl Lanckoronski of Vienna. It is difficult to suggest any hypothesis as to the relations between the young girl and the old man, or their connection with the artist. That some such connection existed seems probable from the costume of the young girl, which closely resembles that worn by Saskia. Nothing, however, shews her to be a bride, while her features refute the tradition of her Jewish birth. To suppose the *Old Savant at his Writing-table* (Plate 298) to be *The Father of the Jewish Bride*, drawing up his daughter's marriage-settlement, as was formerly suggested, was a flight of fancy quite in keeping with the fantastic interpretations given to Rembrandt's pictures in the eighteenth century. His cap, his mantle, and his gold chain certainly characterise the old man as one of the numerous *Rabbis* or *Savants* painted between 1630 and 1645; but used to connect him with the pendant, such a designation, or indeed any attempt at a solution, becomes fallacious. We must content ourselves with the general description of the picture given above. The monotonous colour, the elaborate execution, and the chilly illumination produce a somewhat unsatisfactory effect. This fused handling, careful drawing, and minute execution harmonise far better with the conception of the pretty *Young Girl in a broad-brimmed Cap, her Hand on a Window-Sill* (Plate 299). The carnations, too, are peculiarly luminous here; the costume is rich, deep, and of velvety lustre, so that early last century the picture was justly accepted as one of Rembrandt's most attractive works. Some five and twenty years ago, the Viennese critics offered up these two pictures a sacrifice to their science, pronouncing them unworthy of the master, and ascribing them to his pupil, Christoffer Paudiss. It is more comprehensible that they should have failed to recognise the hand of Rembrandt, as the knowledge of most of them was derived solely from pictures in Vienna, than that they should have singled out as the author that belated pupil of the master's who is so well and richly represented in Vienna, and whose pictures have not the slightest affinity with these two works.

This young beauty at a window in Count Lanckoronski's collection leads up to a group of female figures of a *genre*-like character painted during the next few years. We may enjoy them without racking our brains overmuch to discover who these young girls were, and what these renderings of them mean. They are simple studies from the life of Amsterdam, appearing for the first time in Rembrandt's art, motives which struck the master's eye in the street or from the windows of his house, which he retained, and which he swiftly took down on the spot and transformed into animated pictures. Now it would be an orphan girl in her picturesque costume at a half open door, now a young maid-servant in the embrasure of a window, or some kindred

figure. The artist, who no longer found congenial themes in his own home since his wife's death, sought them out of doors, and there lighted upon these simple, *genre*-like types, which he treated to some extent like portraits. A very characteristic feature of these pictures is the arrangement of the figure in the embrasure of a window, a disposition we likewise note in various contemporary portraits, especially of young women, not only at this period, but earlier and later upon occasions. Rembrandt evidently meant to enhance the plastic effect of the figure, and to give greater plausibility and truth to the concentrated light by this device.

The best known picture of this class is the *Young Girl leaning on a Window-ledge and looking out* (Plate 300), in the Dulwich Gallery. A little housemaid, hardly full-grown as yet, has paused in her work, and fixes her large eyes dreamily on the street. The day is warm, and on the upper part of her body she wears only a coarse chemise, the sleeves of which she has rolled up on her arms. The fresh face with the deep brown hair and the dark eyes seen by the warm evening light contrasts in a very piquant fashion with the dull white of the chemise. Rembrandt here shews strong affinities with similar pictures of Murillo's painted rather later. The Spanish master, indeed, has various points of contact with Rembrandt, in conception, in chiaroscuro, and in colour, as far as a Dutchman and a Spaniard of those days, an earnest Reformer and a fervent Catholic, could be said to have anything in common.

The little maidservant at the window was painted in 1645; the *Young Orphan Girl at an open Window* (Plate 301) in the Art Institute at Chicago belongs to the same year. The young girl is far from beautiful; the small oblique eyes destroy any charm the head might otherwise have. The picture has also suffered from over-cleaning. But the deep strong red of the costume, and the illumination, which, while it glances with a ray of strongly concentrated light on the head, nevertheless seems to bathe the whole figure in radiance, give a peculiar fascination to the picture. A very similar work, *A Young Orphan Girl in the Costume of her Institution*⁽¹⁾ *leaning with both arms on a window-sill* (Plate 302), is in the Duke of Bedford's collection in London. In the very unfavourable light in which it is hung, I have been unable to form an opinion as to whether it is entirely by the hand of Rembrandt or not. Dr. de Groot was no more successful than myself. The photograph betrays signs of hastiness in the modelling of the hands, in the folds of the chemisette, and even to some extent in the head, and a monotonous darkness in the surroundings, which are either due to over-cleaning or re-painting.

A work very attractive in its animation is the *Half-length of a richly-dressed Girl, holding out a Medal on a Chain* (Plate 303), belonging to Mr. Robert Hoe of New York. It is difficult to determine the date of this picture. Certain details seem to point

⁽¹⁾ The costume of this and of the preceding picture is no longer that of the Orphanages of Amsterdam, though very similar to that still worn.

to 1638 or 1639; but the freedom of the arrangement and handling incline me rather to class it as contemporary with the pictures described above, to which it is closely akin in motive and conception.

A well-known picture in the Dresden Gallery, *The old Woman weighing Gold* (Plate 304), has a *genre*-like motive almost identical with that of the earliest dated picture by Rembrandt known to us, *The Money-Changer* of 1627, though the old woman of the Dresden picture is life-size, and essentially different in conception. The *genre*-like treatment must not therefore be allowed to tell against the authenticity of the picture, though the signature and date (*Rembrandt f. 1643*) are certainly not by the master's own hand. What really seems startling in a work of Rembrandt's is the soft fused handling, combined with the commonplace colour, and the poverty of the arrangement and treatment of such accessories as the curtain, the cupboard, etc. Nowhere do we recognise the touch of the master-hand. And yet the chiaroscuro is so delicate, the drawing so excellent, that I cannot venture to pronounce against Rembrandt's authorship of the work, especially as it does not remind me of any of his pupils or disciples. The exaggerated carefulness of execution and the *genre*-like motive are further quite in the manner of the period to which the false signature and date (perhaps copied from the original inscription) assign the picture.



At the earliest stage of Rembrandt's activity we noted a considerable series of studies of heads, most of them painted from himself, a few from his father and his mother. These, however, were rarely studies for particular pictures, but rather exercises the young artist set himself in problems of illumination, composition, and drawing. Even such studies as these disappear after a time, and between 1630 and 1640 we find them succeeded by character-studies of heads, Rabbis, old men, etc. It is not until soon after 1640 that certain studies of heads re-appear, which, owing to their small size, and their hasty and unpretentious character have been almost entirely overlooked hitherto. As far as they have been noticed at all, these works, occurring very rarely in public galleries, have been dated from ten to fifteen years too late by critics. From about 1655 until 1660, Rembrandt returned to a certain uniform strong brown tone, tempered, however, by a greater variety of gradations, especially in the flesh, and combined with a very broad, loaded treatment, and peculiar chiaroscuro. During the last few years various small studies of this later time (some of them dated) have come to light. Very characteristic of the period, they differ essentially from the group of works we are now considering. Among these little studies exclusively of male heads, and generally of men of advanced age, only a few of which are signed, there is a finished head dated 1647, two or three hasty studies of the year 1643, and another broadly sketched head, the likeness of which to the *Rabbi at a Study-table* of 1642 in

the Buda-Pesth Gallery (cf. p. 37) justifies us in assigning it to the same year. The close affinity of the remaining studies to these little pictures, the almost monochromatic colour of a more or less clear brown, through which the ground appears a good deal in the shadows, the combination in most cases of sketchy treatment with comparatively careful, fused handling of the flesh, enable us to unhesitatingly class this group of little studies among works painted from about 1640 to 1647.

The most highly finished, and therefore also the richest in colour of these is the signed study of the *Head of an old Man with a thick Beard, in a Cap and a reddish Coat* (Plate 305), dated 1647 (not 1644, as was formerly stated), belonging to Baron Harinxma thoe Sloten of Leeuwarden, an expressive little work, shewing its relation to contemporary pictures in the richer tones of the carnations and the reddish local colour of the coat. Very broad and sketchy in treatment as compared with this is the little *Study of the Head of a bearded old Man, leaning on his left Hand* (Plate 306), now in the collection of M. A. Schloss of Paris, dated 1643. The outlines are boldly drawn with the brush in fat, rich strokes. The drawing and shape of the hand recall those of the *Rabbi* of 1645 in the Berlin Gallery. The small *Study of the Head of a white-bearded old Man in Profile* (Plate 307), in M. Edouard Warneck's collection in Paris, seems to be from the same model. Here again the head is very luminous; the whole is broadly sketched in clear browns and grays, the hands being merely indicated. This head has so much in common with that of the *Rabbi at a Study-table* in the Buda-Pesth Gallery (though this, certainly, is seen full-face), that it was probably painted from the same model, and in the same year, 1642.

A similar, but more carefully finished head, the little *Study of a Head of an old Jew in a fur Cap* (Plate 308), occurs in three examples of almost the same size, exactly resembling one another, all claiming to be originals. The Louvre possesses the first, the Cassel Gallery the second, and Mr. Quincy A. Shaw of Boston the third. None of the three struck me as works to which we must necessarily deny the parentage of Rembrandt. They are not, certainly, masterly productions; in colour they are dull and gloomy, and the handling has not the light touch, so perfectly expressive of the forms, that characterises most of the rest of these hasty little studies; but the quality of the carnations, and the manner in which touches of red are introduced almost imperceptibly in the brown general tone tell in favour of their authenticity. I am inclined to give the preference to the example I saw in Mr. Quincy Shaw's collection at Boston; the Cassel picture, too, which approaches it very closely, is decidedly superior to the Louvre example, which, added to its other deficiencies, is much disfigured by dirty varnish; the space over the head, the only variation from the other two pictures, is disagreeable in effect. As far as I have been able to see, not one of the three pictures is signed; that Rembrandt should have exactly repeated such an unimportant study three times over, is scarcely credible. Was there perhaps a fourth unquestionably authentic example, of which these three pictures are school-replicas? A con-

temporary engraving of this head exists, by Rembrandt's pupil, S. van Hoogstraten, on which, strange to say, the person depicted is described as the Anabaptist Jan van Leyden.

The Cassel Gallery, and Mr. Quincy A. Shaw's collection at Boston each possess another study of a head purporting to be the pendant to that of the man in the fur cap; but they were both transformed into pendants at a later date, the one by enlargement, the other by reduction, and the dimensions of the heads themselves do not agree. The Cassel picture, a *Study of a bare-headed old Man with a scanty white Beard and grizzled Hair* (Plate 309), is in its modelling, illumination, and firm handling a characteristic work of this period (about 1643 or 1644), and unquestionably genuine. In type and expression this little head looks like a study for one of the actors in the *Woman taken in Adultery* of the London National Gallery, or one of the apostles in the various versions of the *Supper at Emmaüs*. The Boston picture, a small *Study of the Head of an old Man wearing a fur Cap with a Crown round it*⁽¹⁾, is obviously a study for some projected scriptural picture of this period. This head, lightly sketched in clear brown tones, bears the master's genuine signature. The small *Study of the Head of a Jew, with a scanty black Beard and a dark Cap* (Plate 310), in the Bridgwater Gallery, London, evidently from the same model as the pictures in the Louvre (Plate 308), etc., is bolder and more *spirituel* in treatment, especially in the head itself, which alone is carefully finished. Closely akin to this is the small *Study of a broad-shouldered old Man in a small slouched Hat* (Plate 311) in the Corporation Art Gallery at Glasgow. Like many other valuable pictures in this interesting collection, it has been much injured by over-cleaning and re-touching.

I know of two more studies of this kind in private collections in England, each from about ten to fifteen centimetres higher than the majority of the heads described above. The small *Bust of a Man with a black Beard, in a high broad-brimmed Hat* (Plate 312), is in the possession of Sir John Neeld of Grittleton House, and the small *Study of the Head of a bearded Jew in a fur Cap, full-face* (Plate 313), evidently a study for a Christ, in Earl Cowper's collection at Panshanger. The prevailing tone in both is a deep brown. The Grittleton picture is signed, but it is peculiarly heavy in colour and treatment. The largest of these studies, and also the best, is the small *Study of the Head of a young Jew with a black velvet Cap* (Plate 314) in the Berlin Gallery, a work closely akin to the Biblical pictures of 1646 in its stronger local tints, broad fat touch, and vigorous effect.

1. As the photograph received from Boston was unsatisfactory, we defer the reproduction of this picture for inclusion in the supplement.



CATALOGUE
OF
REMBRANDT'S PICTURES
PART IV.

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LANDSCAPE WITH THE GOOD SAMARITAN

(CZARTORYSKI MUSEUM, CRACOW)

LANDSCAPE WITH THE GOOD SAMARITAN

(CZARTORYSKI MUSEUM, CRACOW)

A road winds to the right under high trees through a wide valley, watered by a river flowing towards the foreground; in the middle distance this road bends to the left, crosses the river by a stone bridge, and approaches a town in the distance, on the ramparts of which are several wind-mills. The river, which forms several rapids on its way, flows towards a walled farm, near which is a wooden bridge. A precipitous mountain shuts in the valley on the left. On the road in the immediate foreground, the Good Samaritan advances from the right, leading his horse on which he has placed the wounded man. To the left is the priest, praying with uplifted hands, a boy beside him. Two persons approach from the thicket on the right. In the middle distance, a coach drawn by four white horses makes its way to the bridge. A ray of sunshine breaks through the murky clouds, lighting up the luxuriant meadows in the middle distance. The steel-blue loin-cloth of the wounded man, and the dull red of the saddle are almost the only touches of local colour that relieve the stormy gray-brown tonality.

Signed below on the right: *Rembrandt f. 1638.*Oak panel. H. 0^m.465; w. 0^m.68.

Exhibited at Amsterdam in 1898, at the Royal Academy, London, in 1899.

Michel, pp. 314, 559.

Vassal de Saint-Hubert Collection, Paris, 1774.
Czartoryski Museum, Cracow.





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LANDSCAPE WITH A COLUMN

(HERR GEORG VON RATH'S COLLECTION, BUDA-PESTH)

LANDSCAPE WITH A COLUMN

(HERR GEORG VON RATH'S COLLECTION, BUDA-PESTH)

A broad river flows from a precipitous mountain, winding towards the foreground, where it is crossed by a road over a stone bridge, which passes a lofty column, and leads to a town. A second bridge, on two high arches, spans the river, which breaks into a cataract near the city. A water-mill stands by the riverside in the foreground on the left; on the right, a group of mighty trees, bent and twisted by the storm; behind them, a wood, extending to a mountain in the middle of the composition. On the road, in the immediate foreground, a pedestrian, and a rider in a red cap on a gray horse, with a dog, advance towards the spectator. A waggon stands on the nearer of the two bridges; further back, a travelling carriage with two horses approaches the column. A strong ray of sunshine breaks from the sullen sky and falls on the middle distance.

Below on the right, a signature, added by a later hand : *R. 1638*.
Painted about 1638.

Oak panel. H. 0^m,55; w. 0^m,715.

Exhibited at Amsterdam in 1898

Michel, pp. 314, 559.

Baron de Beurnouville's Collection, Paris, 1881, 1883, 1884.

A. Posonyi Collection, Vienna.

Herr Georg von Rath's Collection, Buda-Pesth.





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MOUNTAIN-CITY IN A STORM

(DUCAL GALLERY, BRUNSWICK)

MOUNTAIN-CITY IN A STORM

(DUCAL GALLERY, BRUNSWICK)

On the left, half-way up a mountain, lies a city with an old church, on which falls a harsh ray of sunshine. A river rushes towards the middle distance through the lofty arches of a viaduct. On a road in the foreground on the left, a rider on a white horse seen from behind, with a boy beside him. On the left, several horses, which are being driven towards a farm at the foot of the mountain. On the bank to the right, a ferry-house, from which a ferry-boat has just set out to put some horses across. On the opposite bank is a farm with a well, and a cluster of trees. At the end of the bed of the river on the right, a range of hillocks. Immediately in the foreground on the right of the road, a cluster of little red flowers, but for which, and the patch of blue sky on the left, the picture is almost a monochrome of brown. The sky is covered with heavy storm-clouds on the right.

Signed below on the right : *Rembrandt f.*
Painted about 1638.

Oak panel. H. 0^m.52; W. 0^m.72.

Etched by W. Unger.

Smith, n° 611; Vosmaer, pp. 314, 556; Bode, pp. 452, 491, 564, n° 48; Dutuit, p. 26, n° 444; Wurzbach, n° 46; Michel, pp. 313, 552.
Riegel, *Beiträge* II, 245.

Ducal Gallery at Salzdahlum; whence, after its return from Paris, it was transferred to the Ducal Gallery of Brunswick. (N° 236 in Catalogue of 1898.)





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A STONE BRIDGE OVER A CANAL

(MR. JAMES REISS' COLLECTION, LONDON)

A STONE BRIDGE OVER A CANAL

(MR. JAMES REISS' COLLECTION, LONDON)

The broad arch of a high bridge near an inn with a red gable, spans a canal, which flows from the left towards the foreground. Beyond, a farm with a hay-stack among trees, and, further on, a church-tower. Standing before the inn, a cart with passengers seen from behind; on the road, a peasant, driving a cow from left to right, and immediately in the foreground, a second cow. Several other figures near the bridge. Under the bridge, and in front of it, a boat; in the latter, two boatmen, one of whom propels the boat with a pole. Dark sky, from which a bright ray of sunshine lights up the group of trees and the buildings among them. Painted almost entirely in tones of gray and brown.

Painted about 1637-1638.

Oak panel. H. 0^m,29; w. 0^m,40.

Exhibited at the Royal Academy, London, 1899.

Bode, pp. 492, 579, n° 143; Dutuit, p. 46, n° 447; Wurzbach, n° 212; Michel, p. 314.
 Waagen, *Art Treasures*, III, p. 164.

Lapeyrière Collection, Paris, 1817.

James Gray Collection, Versailles, 1863.

Marquis of Lansdowne's Collection, Bowood, 1883.

Mr. James Reiss' Collection, London.





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A LANDSCAPE WITH A FORTRESS

(WALLACE MUSEUM, LONDON)

A LANDSCAPE WITH A FORTRESS

WALLACE MUSEUM, LONDON

From an elevation in the foreground, on which stands a young gentleman in a cap with a tall feather, holding a stick, and attended by a servant with two large grayhounds, the eye wanders over a wide plain; in the middle distance on the right is a little fortress, surrounded by water, and approached by a drawbridge. In the foreground is a road, leading through a cornfield to a town in the distance. On the road, a travelling-carriage with two horses, and a boy running after it; farther to the left, a hay-cart behind a wayside farm. In the distance on the right, on the brightly illuminated summit of a flat-topped hill, a tower with outlying buildings; on the left, the town, on the further side of a broad river, on which is a large ship. Several small figures on the road and in a boat in the water; a few cows, swans and ships enliven the whole. Cloudy sky. A vigorous effect of light, combined with an almost monochromatic, grayish-brown scheme of colour, relieved only by a few dull pale red or greenish tones.

Painted about 1640.

Oak panel. H. 0^m.46; w. 0^m.63.

Een casteel van Rembrandt is one of the items in the inventory of Juffrouw Geertruyt Brasser, Widow of Johann van der Chijs, Delft, April 1692.

Engraved by Maillet in the Choiseul *Gallery*.

Exhibited at the Royal Academy, London, 1889.

Smith, n^o 598; Vosmaer, pp. 310, 534; Bode, pp. 492, 589, n^o 238; Dutuit, p. 48, n^o 446; Wurzbach, n^o 255; Michel, pp. 314, 558.

Waagen, *Art Treasures*, II, p. 158.

De Julienne Collection, Paris, 1767.

Duc de Choiseul's Collection, Paris, 1772.

Prince de Conti's Collection, Paris, 1777.

Comtesse de Vaudreuil's Collection, Paris, 1784.

De Calonne Collection, Paris, 1788.

De Calonne Collection, London, 1795.

Geo. W. Taylor Collection, London, 1823.

Marquis of Hertford's Collection, London.

Sir Richard and Lady Wallace's Collection.

Wallace Museum, London.



THE HISTORY OF THE
CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOSEPH NEALE
OF BOSTON
IN TWO VOLUMES
VOL. I.

BOSTON:
PUBLISHED BY
JOSEPH NEALE
AT THE SIGN OF THE
CROWN, IN THE
MARKET PLACE.
1790.



254

STORMY LANDSCAPE WITH A RIVER

(GRAND-DUCAL GALLERY, OLDENBURG)

STORMY LANDSCAPE WITH A RIVER

(GRAND-DUCAL GALLERY, OLDENBURG)

A river which descends from wooded heights on the right, bends towards the left in the foreground, and loses itself in the flat distance. In the foreground on the right, a plain wooden bridge, and in the middle distance, a stone bridge on seven arches with a toll-house. Below the bridge are boats with high masts and above it a few rowing boats. In the foreground, an angler. On a projecting tongue of land in the middle of the picture, a dense group of trees in full sunshine, and on the right, a cluster of houses in the gloom of an approaching storm.

Painted about 1640.

Oak panel. H. 0^m,29; w. 0^m,40.

Etched by C. Onken in Bode's Oldenburg *Gallery*.

Vosmaer, pp. 310, 534; Bode, pp. 492, 574, n° 117; Dutuit, p. 31, n° 448; Wurzbach, n° 113; Michel, pp. 314, 554.

Bode, *Gemälde-Galerie zu Oldenburg*, p. 34.

Bought in 1801 for the
Grand-Ducal Gallery, Oldenburg. (N° in Catalogue, 197.





255

A DUTCH LANDSCAPE WITH A TOWN
IN THE DISTANCE

(EARL OF NORTHBROOK'S COLLECTION, LONDON)

A DUTCH LANDSCAPE WITH A TOWN IN THE DISTANCE

(EARL OF NORTHBROOK'S COLLECTION, LONDON)

A flat landscape, in which a broad road leads over a stone bridge to a fortress-like house behind a group of trees, and turns on the right to a town with a church, a wind-mill, and fortifications, brightly illumined by sunshine. The distance on the left lies in shadow. The lofty sky is covered with clouds. Immediately in the foreground, on the road, a man in red trousers seen from behind, carrying a load, and a dog. A coach drawn by four white horses approaches from the right. On the other side of the bridge, a horseman.

Painted about 1640.

Oak panel. H. 0^m.22; w. 0^m.297.

Exhibited at Amsterdam in 1898; at the British Institution in 1843, and at the Royal Academy, London, 1889 and 1899.

Bode, pp. 492, 588, n° 225; Dutuit, p. 47, n° 445; Wurzbach, n° 229; Michel, pp. 314, 558. Waagen, *Art Treasures*, IV, p. 98.

Woodburn Collection, London, 1854.

Thomas Baring Collection, London.

Earl of Northbrook's Collection, London.



THE MICHIGAN TOWN IN THE WOODS

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256

A DESOLATE HIGHLAND VALLEY

(NATIONAL GALLERY OF SCOTLAND, EDINBURGH)

A DESOLATE HIGHLAND VALLEY

(NATIONAL GALLERY OF SCOTLAND, EDINBURGH)

A flat mountain-stream winds along a wide highland valley, enclosed on the right by lofty cliffs. On the right bank, a cluster of low bushes; on the left, in the middle distance, a horseman riding away. On the road in the immediate foreground, a carriage and a flock of sheep, which the master afterwards painted out, but which have now come through the over-paint. Dark sky, brightening slightly to the left. A dull ray of sunshine pierces the dusky mist that overhangs the river.

Painted about 1640.

Oak panel. H. 0^m,29; w. 0^m,39.

Waagen, *Art Treasures*, III, p. 274.

Sir James Erskine's (of Torrie) Collection. Bequeathed by him to the Edinburgh University. Exhibited in the National Gallery of Scotland, Edinburgh. (N° in Catalogue of 1892, 553.)





257

A WOODY RIVER-SCENE WITH COWS

(SIR ROBERT PEEL'S COLLECTION, DRAYTON MANOR)

A WOODY RIVER-SCENE WITH COWS

(SIR ROBERT PEEL'S COLLECTION, DRAYTON MANOR)

In the foreground on the left a road winds under high trees along a broad river, above the high wooded banks of which a town with several churches rises on an eminence to the left. A couple of peasants are resting by the road in the foreground on the left. The man wears a blue jacket, the woman a red dress and a white head-cloth. She reads aloud to the man from a sheet in her hand; a large dog is asleep beside them. At the edge of the water on the right, three cows. Various figures on the road in the middle distance.

Painted about 1646.

Oak panel. H. 6^m,375; w. 6^m,52

In Rembrandt's inventory of 1656 there is a picture described as *A Shepherd with his Flock* (*Een Herdersdrifte*; cf. Rovinski, n° 60).

Smith, n° 595; Dutuit, p. 3.

Jacques de Roore Collection, The Hague, 1747.

Lord Radstock's Collection, 1826.

Pinney Collection.

Sir Robert Peel's Collection, Drayton Manor, England.





258

A SPORTSMAN WITH A BITTERN

(ROYAL GALLERY, DRESDEN)

A SPORTSMAN WITH A BITTERN

(ROYAL GALLERY, DRESDEN)

A sportsman, whose features are those of the artist, is about to hang a dead bittern, which he holds up by the legs with his right hand, on a hook fastened to a beam above him on the left. In his left hand he holds his gun. He wears a dull red coat and a red cap with a tall feather, from beneath which his light brown hair falls across his forehead and on to the side of his face. He has a slight moustache. A full light falls from the left on the bird and throws its shadow across the artist's face. Dark background.

The figure is a three-quarters length, somewhat less than life-size.
Signed on the beam above on the left : *Rembrandt fe. 1639.*

Oak panel. H. 1^m,21; w. 0^m,89.

Probably the picture described in Rembrandt's inventory of 1654 as *een pitoor* (=butor, bittern), Rovinski, n° 348.

Etched by A. Riedel in 1754.

Smith, n° 171; Vosmaer, pp. 162, 519; Bode, pp. 453, 568, n° 80; Dutuit, p. 28, n° 392; Wurzbach, n° 76; Michel, pp. 228, 553.

Mentioned in the Guarienti inventory (drawn up before 1753) of the Electoral Gallery, now the Royal Gallery, Dresden. (N° in Catalogue of 1899, 1561.)



as the most important of the things which are done



259

DEAD PEACOCKS

(MR. W. C. CARTWRIGHT'S COLLECTION, AYNHOE PARK)

DEAD PEACOCKS

(MR. W. C. CARTWRIGHT'S COLLECTION, AYNHOE PARK)

A dead peacock lies from left to right against a basket of apples on a poultry-dealer's slab. A second peacock hangs above it on the side of an open shutter. A young girl leans with both arms on the sill; she wears a bluish red gown and a white cap over her short curly hair, and looks at the birds. The light is subdued; a ray of sunshine falls on the right wing of the bird against the shutter.

Half length, life-size.
Signed below on the right : *Rembrandt*.
Painted about 1638.

Canvas. H. 1^m, 375; w. 1^m, 29.

The following entry occurs in the inventory of the historian Tobias van Domselaer, Amsterdam, September 1685 : *Een groot schildery met twee paeuwen van Rembrandt* (Prot. Not. D. Doornick).

Exhibited at the British Gallery, London, 1819, 1839, at Amsterdam, 1898, Royal Academy, London, 1878, 1899.

Smith n^o 150, 620, Supplement, n^o 2; Bode, pp. 453, 585, n^o 200; Dutuit, p. 43, n^o 391; Wurzbach, n^o 166; Michel, pp. 230, 557.

Collection of W. Six, Amsterdam, 1734 (Hoet, I, p. 419).

Mr. W. C. Cartwright's Collection, Aynhoe Park, Banbury, formerly in London.





240

THE DISMISSAL OF HAGAR

(MR. CONSTANTINE A. IONIDES' COLLECTION, BRIGHTON)

THE DISMISSAL OF HAGAR

(MR. CONSTANTINE A. IONIDES' COLLECTION, BRIGHTON)

Hagar, weeping, rides out from beneath a vaulted archway at nightfall, seated on an ass which the youthful Ishmael leads by a halter. An invisible lantern casts a brilliant light over her figure. Abraham stands in the penumbra on the left, addressing her with much animation; Ishmael to the right, in a short hunting tunic. All three are richly dressed in Oriental fashion. In the background, a lofty building; to the left, a glimpse of a meadow with cattle, seen dimly in the twilight.

Small, full-length figures.

Signed below on the right : *Rembrandt f. 1640.*

Oak panel. H. 6¹¹/₃₂; w. 6¹¹/₃₂.

Exhibited at the British Gallery, London, 1832, at the Royal Academy, London, 1894, 1899; at Amsterdam, 1898.

Smith n° 3; Vosmaer, p. 522; Dutuit, p. 49, n° 396; Wurzbach, n° 269; Michel, p. 559.

W. Fabricius Collection, Haarlem, 1749 (Hoet, II, p. 264).

Woodburn Collection, 1818, bought in.

L. Crespigny Collection.

Mr. Constantine A. Ionides' Collection, Brighton, formerly in London.





241

THE SALUTATION OF THE VIRGIN
AND ST. ELIZABETH

DUKE OF WESTMINSTER'S COLLECTION, LONDON)

THE SALUTATION OF THE VIRGIN AND ST. ELIZABETH

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

On the terrace of a palatial building, ornamented with a fanciful pillar, which stands to the left on a hill overlooking a town, Elizabeth receives her youthful cousin at sunset. Mary has ascended the hill on the right. A negro-woman removes her travelling mantle, while the aged Elizabeth embraces her, gazing enthusiastically into her face. The aged Zacharias approaches through the doorway on the left, resting his left hand on the shoulder of a boy. Mary's ass-driver with a loaded ass appears on the left, half-way up the hill. In front of this group a light-brown, half-shorn poodle. Mary, in profile to the left, wears a blue-green jacket, a dark violet skirt, and a white cap, bound round her head by a red ribbon. Elizabeth wears a cherry red gown and a heavy many-coloured head-cloth; the negress is dressed in dark red. The white-bearded Zacharias and his young servant are bareheaded, and wear dark garments. In the foreground to the left, peacocks with their young, and on the right a stone basin. In the distance in the valley, a town with a massively built Gothic church. A cloud of smoke rises from Zacharias' palace behind the group of women.

Small, full-length figures.

Signed below in the centre on one of the steps : *Rembrandt 1640.*

Oak panel, rounded at the top. H. 0^m.565; w. 0^m.475.

Engraved by Burnet (1813), by John Young in the *Grosvenor Gallery*.
Etched by P. J. Arendzen in Hofstede de Groot's *Masterpieces*.

Exhibited at the Royal Academy, London, 1870, 1895, 1899; at Amsterdam 1898.

Smith, n° 57; Vosmaer, pp. 212, 522; Bode, pp. 447, 589, n° 240; Dutuit, p. 49, n° 45; Wurzbach, n° 258; Michel, pp. 266, 558.
Waagen, *Art Treasures*, II, p. 165.

The King of Sardinia's Collection. Brought to England by Nieuwenhuys about 1807.
Since 1812, in the

Duke of Westminster's Collection. Grosvenor House, London. (N° in Catalogue, 33.)



ST. CATHARINE AND ST. ELIZABETH

... ..



242

THE HOLY FAMILY

(THE LOUVRE, PARIS)

THE HOLY FAMILY

(THE LOUVRE, PARIS)

In the middle of a simple room, Mary, seated on a low chair, dressed in a dull green gown and a red jacket, holds the naked Infant to her breast. To the left, St. Elizabeth, holding her spectacles and a book on her lap, and looking at the Child. Behind this group, to the left, near the open window, Joseph, seen from behind, is preparing a piece of wood. In front of the women, on the left, a cradle, and quite to the right a high fire-place. Behind it, a bed, and a chair, on which is a cat. Carpenter's tools hang against the wall of the background. A warm ray of sunshine falls through the open window on the body of the Infant Saviour and the floor.

Small, full-length figures.

Signed below on the right : *Rembrandt f. 1640.*

Oak panel. H. 0^m.41; w. 0^m.31.

There is an old copy of this picture in the Uffizi at Florence, ascribed to Rembrandt.

Engraved by Le Bas, Martini, Probst, by de Frey for the *Musée Français*, and by Devilliers in Filhol's work, vol. V, p. 291.

Etched by Veyrassat, and by Ch. Courtry.

Smith, n° 73; Vosmaer, pp. 211, 522; Bode, pp. 446, 594, n° 274; Dutuit, p. 35, n° 57; Wurzbach, n° 273; Michel, pp. 266, 562.

Isaac van Thye Collection, Amsterdam, 1711.

Comtesse de Verrue's Collection, Paris.

Gaignat Collection, Paris, 1768.

Choiseul-Praslin Collection, Paris, 1793.

The Louvre, Paris. (N° in Catalogue, 410.)





245

THE SACRIFICE OF MANOAH

(ROYAL GALLERY, DRESDEN)

THE SACRIFICE OF MANOAH

(ROYAL GALLERY, DRESDEN)

Manoah and his wife kneel reverently on the ground, watching the flight of the white-robed angel who soars away from them on the left, after announcing to them the birth of their son Samson. In the foreground on the left, the burning fire of the sacrifice; near it, in the centre, Manoah, seen almost full face, with a gray beard, his clasped hands uplifted, dressed in a deep violet red gown. Near him on the right kneels his wife in profile to the left, dressed in a light yellow gown with long white under-sleeves; a long red mantle is drawn over her head, on which she wears the gold-embroidered cap of Jewish women. In the dark background, Manoah's house, with a climbing vine against it.

Life-size figures, full length.

Signed above on the right : *Rembrandt f. 1644.*

Oak panel. H. 2^m,42; w. 1^m,83.

There are pen and ink sketches washed with Indian ink for this picture in the Print Rooms at Stockholm, Dresden and Berlin, differing more or less from the painting.

Engraved by Jacobus Houbraken.

Smith, n° 35; Vosmaer, pp. 215, 526; Bode, pp. 444, 568, n° 76; Dutuit, p. 28, n° 19; Wurzbach, n° 71; Michel, pp. 267, 553.

Mentioned in the Guarienti inventory (drawn up before 1753), of the Electoral Gallery, now the Royal Gallery, Dresden. (N° in Catalogue, 1563.)



THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOHN HUTCHINGS
OF THE BOSTON BAR

LONDON:
PRINTED BY J. JOHNSON, ST. PAULS CHURCH-YARD, 1783.
IN A LARGE 8VO. VOLUME.
THE PRICE, 10s. 6d.



244

THE RECONCILIATION
BETWEEN DAVID AND ABSALOM

THE HERMITAGE, ST. PETERSBURG)

THE RECONCILIATION BETWEEN DAVID AND ABSALOM

(THE HERMITAGE, ST. PETERSBURG)

In the foreground of a landscape, in which Jerusalem and the temple with a pillar before it are seen in the background on the left, David is standing in regal attire. He holds out both hands to clasp Absalom, who throws himself weeping on his father's breast. David wears a light blue under-dress trimmed with gold fringe under a silvery white drapery; on his head, a white turban with a tall feather, and round his waist a dark girdle. Absalom, his wavy fair hair confined by a gold circlet, wears a short rose-coloured tunic with gold embroideries, high boots with spurs, and a broad richly embroidered baldric from which hangs a sword in a costly sheath. His reddish brown mantle and a quiver with arrows lie on the ground. In the shadow behind, a piece of wall with green creepers. Dark sky; bright light falls on the group from the left.

Small, full-length figures.

Signed below in the centre : *Rembrandt f. 1642.*

Oak panel. H. 0^m.73; w. 0^m.615.

The first sketch for this picture, a pen drawing washed with Indian ink, is in the possession of Dr C. Hofstede de Groot, The Hague (reproduced in the catalogue of the Artaria Sale, Vienna, n° 1104).

Smith, n° 15; Vosmaer, pp. 531; Bode, pp. 447, 604, n° 359; Dutuit, p. 38, n° 8; Wurzbach, n° 422; Michel, pp. 277, 567.

Removed in 1882 from the Pavillon Monplaisir in the garden of the imperial castle at Peterhof, to The Hermitage, St. Petersburg. (N° in Catalogue, 1777.)



DAVID AND JERUSALEM

1878

of a landscape in which Jerusalem and the temple with a pillar



245

THE DESCENT FROM THE CROSS

(NATIONAL GALLERY, LONDON)

THE DESCENT FROM THE CROSS

(NATIONAL GALLERY, LONDON)

The body of the Saviour lies stretched on a cloth at the foot of the cross; his friends bewail him. The upper part of the body rests on the lap of the Virgin, who sinks back in a swoon, supported by several women; the Magdalen clasps the feet ardently. Other persons stand weeping and lamenting beneath the cross on the left; two ladders rest against it. Between them the crosses of the malefactors, who are still hanging on them. Jerusalem is indicated in the distance. Night begins to fall; a subdued light illumines the principal group.

Small, full-length figures. A sketch, in grays and browns.

Oak panel. Rounded at the top. H. 0^m.325; w. 0^m.275.

Design for the master's etching of 1642.

The British Museum Print Room owns a drawing for this composition in chalk, Indian ink and oil-colour. This sheet was so often altered by cutting away the parts with which the master was dissatisfied, that it now consists of sixteen separate pieces of paper. Reproduced in Lippmann's work, n° 103. There is another rough sketch in pen and ink at the Stadel Institute, Frankfort.

Etched by Bernard Picart in *Les Impostures innocentes*.

Engraved by J. B. Jackson, by J. Burnet, and by Freeman in Jones' *National Gallery*.

Smith, n° 96; Vosmaer, pp. 282, 544; Bode, pp. 432, 583, n° 170; Dutuit, p. 32, n° 85; Wurzbach, n° 123; Michel, pp. 298, 556.

Waagen, *Art Treasures*, I, p. 353.

J. de Barry Collection, Amsterdam (according to the inscription on Picart's print); sold in 1759. Sir Joshua Reynolds' Collection; bought by Sir George Beaumont, and presented by him in 1826 to the National Gallery, London. (N° in Catalogue, 43.)



THE
HISTORY OF THE
CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOSEPH NEALE

BOSTON: PUBLISHED BY
J. NEALE, 1825.

THE HISTORY OF THE CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOSEPH NEALE



246

THE TOILETTE OF BATHSHEBA
AFTER THE BATH

(BARON STEENGRACHT VAN DUIVENVOORDE'S COLLECTION, THE HAGUE)

THE TOILETTE OF BATHSHEBA AFTER THE BATH

(BARON STEENGRACHT VAN DUIVENVOORDE'S COLLECTION, THE HAGUE)

Bathsheba is seated, naked, on a stone balustrade covered with an Eastern rug beside some steps leading down into a bath. She supports herself with her right hand, pressing her left against her breast; her white chemise lies across her right thigh. A negress with a many-coloured head-cloth and broad bracelets, standing in the shadow behind her, combs her long fair hair, and an old woman in a dark violet dress, with a yellowish head-cloth and a black hood, crouches on the ground, trimming her toe-nails. Bathsheba's garments (a heavy mantle of gold brocade with ermine lining, and a bluish green gown) lie under and behind her. Beside her on the right, a silver bowl with a gold ewer and chain in it. A pair of peacocks in the foreground on the right. Dark background on the right, apparently a kind of grotto. In the penumbra on the left, King David's palace, from the roof of which the King looks down at the bather. The towers of Jerusalem are indicated in the distance.

Small full-length figures.

Signed on the steps to the left : *Rembrandt ft. 1643.*Oak panel. H. 0^m.62; w. 0^m.81.

Engraved by J. M. Moyreau, jun., by Smith, by Burnet, and by Legrand in the Poullain *gallery*.
Etched by W. Skeling in van Someren's *Oude Kunst in Nederland*.

Exhibited at Amsterdam, 1898.

Smith, n° 33; Vosmaer, pp. 250, 532; Bode, pp. 451, 559, n° 16; Dutuit, p. 54, n° 28; Wurzbach, n° 351; Michel, pp. 301, 565.

Willem Six Collection, Amsterdam, 1734, sold to Hoogenbergh (Hoet, I, p. 413).

Van Zwieten Collection, The Hague, 1741 (Hoet, II, p. 21).

Count Bruhl's Collection, Dresden (according to Wurzbach).

Poullain Collection, Paris, 1780.

Le Brun Collection, Paris, 1791.

A. de la Hante Collection, Paris, 1814; bought by Geddies.

Sir Thomas Lawrence's Collection, London, 1830.

J. G. Vernon's Collection, London, 1831.

Thomas Emmerson's Collection, London, 1832, bought by Phillips.

Héris Collection (Colonel de Biré, Brussels), Paris, 1841.

Baron Steengracht van Duivenvoorde's Collection, The Hague.





247

THE WOMAN TAKEN IN ADULTERY

(NATIONAL GALLERY, LONDON)

THE WOMAN TAKEN IN ADULTERY

(NATIONAL GALLERY, LONDON)

Jesus stands in the middle distance, in front of some low steps in the lofty vaulted Temple of Jerusalem, accompanied by several of his disciples. He looks down at the weeping woman kneeling before him on the right, who has been brought to him by a group of priests and Pharisees. He is bare-headed and bare-footed, and wears a long plain robe with wide sleeves; the woman is dressed in a magnificent red gown with a long mantle of gold tissue, the train of which is seized by a man-at-arms in armour. A bearded priest in a long cymar with a hood raises her veil with his left hand, and makes an expressive gesture with his right, apostrophising the Saviour. A second priest, also bearded, stands beside him on the right, and awaits Christ's reply with keen attention. To the right of Jesus stand two disciples; in the foreground on the right, two old men in Oriental dress, seen almost from behind. A group of many figures passes up the steps in the background towards the High Priest's throne, in front of which stand two short gold pillars. A bright light falls from above on the left on the principal group, leaving the rest of the building in mysterious shadow.

Small full-length figures.

Signed below on a step: *Rembrandt f. 1644.*

Oak panel. Rounded at the top. H. 0^m.815; w. 0^m.61.

Johannes de Renialme, art-dealer at Amsterdam, at his death in 1657 owned "het voutge in overspel" by Rembrandt. It was the first item on the inventory, and was valued by the assessors Adam Camerarius, painter, and Martin Kretzer, collector, at 1500 gulden, the highest valuation given to anything in the collection.

Engraved by J. Burnet, by G. H. Phillips (1835) and by W. T. Frey in Jones' *National Gallery*.

Smith, n° 112; Vosmaer, pp. 258, 535; Bode, pp. 474, 583, n° 171; Dutuit, p. 32, n° 69; Wurzbach, n° 122; Michel, pp. 302, 556.

Waagen, *Art Treasures*, I, p. 352.

Painted for Jan Six of Vromade.

Willem Six Collection, Amsterdam, 1734 (Hoet, I, p. 411).

J. Hellinx Collection, Amsterdam, 1778, bought by Wibbels (1).

Coelers Collection, Amsterdam, bought by Lafontaine in 1803.

Angerstein Collection, London, from 1807. Bought with the rest of this collection in 1824 for the National Gallery, London. (N° in Catalogue, 45.)

1. According to Vosmaer, p. 535. J. Six, *Oud Holland XI*, p. 155, declares the picture to have remained in the Six family from 1734 to 1803.





248

**THE ANGEL WARNS JOSEPH
TO FLEE INTO EGYPT**

(ROYAL GALLERY, BERLIN)

THE ANGEL WARNS JOSEPH TO FLEE INTO EGYPT

(ROYAL GALLERY, BERLIN)

Mary lies asleep in the stable at Bethlehem, her arm round the sleeping Child. In the middle of the picture, more in the background, Joseph, who has fallen asleep in a sitting position, his head resting on his right hand. The angel, approaching him from above on the right, in a radiant white garment, lays a hand on his shoulder, exhorting him to flee into Egypt. On the extreme left a door, to the right the head of a cow. The supernatural light that breaks into the stable from above radiates from the angel and spreads itself over the Virgin and Child.

Small full-length figures.

Signed below in the middle : *Rembrandt f. 1645.*

Panel of some unknown foreign wood. H. 6¹¹/₁₆, 20; W. 6¹¹/₁₆, 27.

Companion picture to n° 249.

Professor Ehlers of Göttingen owns a hasty pen-drawing for this picture.

Engraved by Hess.

Smith, n° 71; Vosmaer, pp. 262, 537; Bode, pp. 475, 562, n° 35; Dutuit, p. 25, n° 54; Wurzbach, n° 24; Michel, pp. 300, 551.

Removed in 1830 from the Royal Palace at Potsdam to the Royal Gallery, Berlin. (N° in Catalogue, 806.)





249

THE BLIND TOBIT DISCOVERS HIS WIFE'S
THEFT OF THE GOAT

(ROYAL GALLERY, BERLIN)

THE BLIND TOBIT DISCOVERS HIS WIFE'S
THEFT OF THE GOAT

[ROYAL GALLERY, BERLIN]

In a humble room, into which the full light of evening falls from a high open window on the left, the blind and aged Tobit sits on the further side of a fire burning on the floor. He holds his stick in his left hand, and raises his right, reproaching his wife, who stands beside him on the left dressed in black and with a heavy head-cloth, for the theft of the goat she holds with her left hand. A bed in the dark background on the right; jars and household utensils in a hollow in the wall near the window.

Small full-length figures.
Signed below on the right : *Rembrandt f. 1645.*

Panel of some unknown foreign wood. H. 0^m.20; W. 0^m.27.

Companion picture to n° 248.

Pen drawing in the Albertina at Vienna.

Smith, n° 51; Vosmaer, pp. 262, 537; Bode, pp. 475, 562, n° 34; Dutuit, p. 25, n° 41; Wurzbach, n° 20; Michel, pp. 301, 551.

Removed in 1830 from the Royal Palace at Potsdam to the Royal Gallery, Berlin. (N° in Catalogue, 805.)



AND THE IT DISCOVERS HIS WIFE'S

TACT OF THE GOAT

off on his hand and aged P. sits on the other side of a small table



250

THE HOLY FAMILY

KNOWN AS " THE CRADLE "

(MR. A. R. BOUGHTON KNIGHT'S COLLECTION, DOWNTON CASTLE)

THE HOLY FAMILY

KNOWN AS " THE CRADLE "

(MR. A. R. BOUGHTON KNIGHT'S COLLECTION, DOWNTON CASTLE)

Two women are seated in a large, plain room, lighted by a candle. One of them, the Virgin, seen from behind, and hiding the light with her figure, reads from a large book she holds in her hands. Near her to the left, a cradle with the child; and behind it, St. Anne, who is falling asleep with the string of the cradle in her hand. Her shadow is seen in a large silhouette against the wall. To the left is a staircase leading to the higher rooms of the house; beneath it, Joseph's figure is discernible in the penumbra. To the right, in front of a closed window, a large table with household utensils. Near the cradle a spinning-wheel.

Small, full-length figures.
Painted about 1644.

Oak panel. H. 0^m.60; w. 0^m.77

Several old copies of this picture exist.

Engraved by Guttenberg, in the Orleans *Gallery*, and scraped in mezzotint by Mac Ardell.
Etched by Denon.

Exhibited in the British Gallery, London, 1815, and in the Royal Academy, 1882.

Smith, n° 145; Bode, pp. 474, 580, n° 153; Dutuit, p. 43, n° 58; Wurzbach, n° 157; Michel, pp. 299, 555.

Orleans Gallery, Paris, 1793.

Payne Knight Collection.

Mr. A. R. Boughton Knight's Collection, Downton Castle, England.





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THE HOLY FAMILY WITH THE ANGELS

(THE HERMITAGE, ST. PETERSBURG)

THE HOLY FAMILY WITH THE ANGELS

(THE HERMITAGE, ST. PETERSBURG)

Mary is seated on a low chair in the foreground of a carpenter's shop, her left foot on a footwarmer, a large open book on her arm. She leans to the left to draw the green curtain back from the cradle and look at the Child, who is asleep under a red fur-lined coverlet. She wears a crimson dress and a dark blue skirt, a white head-cloth and a little cap. Behind her in the penumbra, Joseph, in his brown working-dress, is shaping a yoke with his axe. Angels float downwards from above on the left, shedding a brilliant light on the Virgin and the cradle.

Full-length figures about half the size of life.
Signed below on the left: *Rembrandt f. 1645.*

Canvas. H. 1^m.17; w. 0^m.91.

There is a pen-sketch for this picture in M. Léon Bonnat's collection, Paris, exhibited in London in 1899, n° in Catalogue, 174. There is also a sketch for the Child in the cradle in the Heseltine Collection, London, reproduced in Lippmann's work, n° 188 bis. An old copy was for sale in England in 1899.

Engraved by J. Vendramini (1836), and by J. Sanders in outline in F. Labenski's *Description de l'Ermitage*, I, p. 28.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Lithographed by H. Robillard in Gohier-Desfontaines and P. Petit's *Galerie de l'Ermitage*, I, p. 4.

Smith, n° 72; Vosmaer, pp. 262, 537; Bode, pp. 474, 599, n° 321; Dutuit, p. 38, n° 59; Wurzbach, n° 391; Michel, pp. 299, 566.

Waagen, *Die Gemäldesammlung der Kaiserlichen Eremitage*, 2^e ed., p. 177.

Adriaen Bout Collection, The Hague, 1733.

Crozat Collection, Paris. Bought by Catherine II in 1771 with the rest of the collection for The Hermitage, St. Petersburg. (N° in Catalogue, 796.)





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THE HOLY FAMILY WITH THE CURTAIN

(ROYAL GALLERY, CASSEL)

THE HOLY FAMILY WITH THE CURTAIN

(ROYAL GALLERY, CASSEL)

The Virgin is seated on a low chair, pressing the Infant Jesus tenderly against her. The scene is enframed by a painted border, consisting on the left of a fluted pilaster and above of a gilded rod, from which hangs a red curtain, drawn back towards the right. The Child is dressed in red. The Mother wears a dark green gown, and a white kerchief and cap, the latter trimmed with blue and red ribbons. To the left of her the cradle, behind her the bed. In the centre a wood-fire, and near it a cat and a pot. The hut in which the holy family is installed is built among the ruins of a Gothic edifice, in the courtyard of which Joseph is chopping wood on the right. A bright light falls from the left upon the Virgin and the centre of the foreground.

Small full-length figures.

Signed below, half-way to the right: *Rembrandt ft. 1646.*

Oak panel. Rounded at the top. H. 0^m.45; w. 0^m.67.

Engraved by W. Oortman (1802) in the *Musée français*.

Etched by W. Unger (1870).

Smith, n° 174; Vosmaer, pp. 264, 540; Bode, pp. 474, 565, n° 56; Dutuit, p. 27, n° 60; Wurzbach, n° 48; Michel, pp. 300, 552.

According to a manuscript note in Vosmaer's catalogue of the Willem Lormier Collection, 1752, it was sold by Lormier to the Electoral Gallery, now the Royal Gallery, Cassel. (N° in Catalogue, 218.)





255

THE MARCH OUT
OF FRANS BANNING COCQ'S
COMPANY OF THE CIVIC GUARD
ERRONEOUSLY CALLED " THE NIGHTWATCH "

(RIJKSMUSEUM, AMSTERDAM)

THE MARCH OUT OF FRANS BANNING COCQ'S
COMPANY OF THE CIVIC GUARD

ERRONEOUSLY CALLED : " THE NIGHTWATCH "

(RIJKSMUSEUM, AMSTERDAM)

From the great gate of a massive stone building, from which two or three steps lead down into the street, the captain, Banning Cocq, with his marksmen, advances towards the spectator upon a road running by the side of a canal and across a bridge. He occupies the centre of the foreground, and is dressed in a deep violet costume with a gold embroidered red scarf. In his gloved right hand he holds his stick and a glove; with his outstretched left hand he emphasises his remarks to his lieutenant, Willem van Ruytenburch, who marches beside him on his right. The lieutenant turns attentively to his captain, holding a halberd in his left hand, and resting his right upon his hip. He is dressed entirely in yellow, with a white scarf, and bluish white fringes on the halberd and the edges of his gloves. Behind him on the right, a marksman dressed in dull red examines his gun, while further on the right, a drummer in green beats the tattoo. Behind the latter, a slender, elegant young officer, also in green, gives orders to his neighbour, pointing to the side, and carrying his halberd reversed over his left shoulder. Over and under his outstretched arm is a group of several marksmen with long lances. To the left of Banning Cocq, the most striking figure is that of a marksman in red, pouring powder into his gun. In front of him, on the extreme left, a boy with a large powder-horn and a helmet runs in front of the troop, while a little further back a marksman with a halberd, in a gilded helmet and cuirass, sits upon the wall of the bridge, and looks round at the spectator. Behind these figures the heads of three other persons are visible. In the centre of the picture, rising above the others, several other marksmen emerge from the shadow of the gateway. Conspicuous among them is the standardbearer, who holds up the striped green and yellow ensign with his right hand. Between these and the two leaders two little girls in light yellowish green garments have thrust themselves; the one most in the foreground, who has a fowl slung on her girdle, looks round towards the spectator. A young lad standing astride before them discharges his gun to the right, where a marksman visible behind Banning Cocq and Ruytenburch pushes aside the stock with his hand.

A strong light falls from above on the left on to the principal group of the two leaders and the foremost of the two little girls, dying away gradually to the left and right.

There are altogether twenty-nine figures in the picture, seventeen of which are portraits of marksmen belonging to the second district of Amsterdam, whose names are inscribed on the shield hanging above to the right of the centre. According to this they are : Frans Banning Cocq, Heer van Purmerland en Ilpendam, Capiteyn, — Willem van Ruytenburch van Vlaerding, Heer van Vlaerdingen, Leutenant, — Rombout Kemp, Sergeant, — Reynier Engelen, Sergeant, — Barent Harmansen, — Jan Adriaensen Keyser, — Elbert Willemsen, — Jan Clasen Leydeckers, — Jan Ockersen, — Jan Pietersen Bronchorst, — Herman Jacobsen Wormskerck, — Jacob Dercksen de Roy, — Jan van der Heede, — Schellingwou, — Jan Brugman, — Claes van Cruysbergen.

Full-length figures, life-size.

Signed to the left of the centre on the step : *Rembrandt f. 1642.*

Canvas. H. 3^m.65; w. 4^m.38.
Original size about H. 3^m.87; w. 5^m.02.

Frans Banning Cocq, born February 23, 1605, the son of Jan Jansz Kock of Bremen, and Lysbeth Frans Benningendochter, married in 1630 Maria Overlander, heiress of Purmerland and Ilpendam. Member of the Council in 1634 and Burgomaster of Amsterdam in 1650. He died there on January 1, 1655, without offspring.

According to a statement made by two of the persons represented, Bronchorst and Cruysbergen, published in *Oud Holland*, III, 1885, p. 91, Rembrandt received 1600 gulden for this picture, making an average of 100 gulden for each marksman.

A copy by Gerard Lundens in the London National Gallery (Smith, n° 140), formerly ascribed to Rembrandt himself (we give a reproduction below), and a washed drawing in a family-album belonging to Frans Banning Cocq, the last page of which was filled in 1655 (it is now in the possession of his descendant Jhr. D. de Graeff van Polsbroek at the Hague), both shew that the picture itself was formerly larger on every side than at present. On the left in particular a strip about 50 centimetres wide, with two figures beyond the canal and the head of a child, has been cut away. This was done when the picture was brought from its former domicile in the great hall of the Kloveniersdoelen to the chamber of the little Council of War in the Town Hall — now the Royal Palace — and was probably an expedient to adapt the canvas to a space between two doors.

There is a hasty pen-drawing of the two principal figures in M. Léon Bonnat's Collection, Paris.

A water-colour drawing by Jacob Cats (1741-1799), in the Wurlbain Collection, Arnheim. A black chalk drawing by H. Pothoven (1725-1795), in the R. W. P. de Vries Collection, Amsterdam.

Engraved by L. A. Claessens, by J. W. Kaiser, and in outline by Réveil.

Etched by Léopold Flameng, N. Mossoloff, W. Unger, Ch. Waltner, C. L. Dake.

Woodcut by D. J. Sluyten, and in the *Nederlandsch Magazijn* in 1837; of the two principal figures only, by Timothy Cole.

Lithograph by A. Mouilleron; by Desguerrois and C^s, after a drawing by Clermans; separate heads by Zimmermann. Chromolithograph by Tresling.

Exhibited at the Rembrandt Exhibition, Amsterdam, 1898.

Schaep, *De Schilderijen in de Drie Doelens*, 1653.

Aemstels Oudheid, VII, pp. 121-141.

S. van Hoogstraaten, *Inleyding tot de Hooge Schoole der Schilderkunst*, 1678, pp. 176, 306.

Baldinucci, *Cominciamento e Progresso dell' Arte di intagliare in rame*, Firenze, 1668, p. 78.

Cf. Emile Michel, *Oud Holland*, 1890, VIII, pp. 162-171.

Jan van Dijk, *Kunst- en historiekundige Beschrijving van en aanmerkingen over alle de Schilderijen op het Stadhuis te Amsterdam*, 1758.

D. C. Meyer, *Oud Holland*, 1886, IV, pp. 198-211.

D^r J. Dyserinck in *De Gids*, 1890, pp. 235-276, where other recent literature on the subject is quoted.

Jan Veth, *Bijdrage over Rembrandt in Tweemaandelijksch Tijdschrift*, 1899, p. 441. Also published separately.

Smith, n^o 139; Vosmaer, pp. 218-230, 530; Bode, pp. 472 et seq., 557, n^o 1; Dutuit, p. 36, n^o 194; Wurzbach, n^o 332; Michel, pp. 283-292, 564.

Painted in 1642 for the great hall of the Kloveniersdoelen, Amsterdam.

Removed in 1715 to the Chamber of the little Council of War in the Town Hall, the present Royal Palace.

Removed in 1815 to the Trippenhuys, and from thence in 1885 to the new Rijksmuseum. Property of the city of Amsterdam.

The Rijksmuseum, Amsterdam (N^o in Catalogue of 1887, 1246).









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REMBRANDT (?) PREPARING TO GO OUT

(ROYAL GALLERY, CASSEL)

REMBRANDT (?) PREPARING TO GO OUT

(ROYAL GALLERY, CASSEL)

A man of about thirty-two, probably Rembrandt himself, standing and facing the spectator, his right elbow resting on a pedestal. He has long, light brown hair, a moustache and a small pointed beard, and is dressed in the black costume of a civilian of the period : a broad-brimmed hat, a doublet, a short cloak, knee-breeches with bows, stockings and low shoes, and a simple closely fitting white collar. His left hand is gloved, his right glove has fallen to the ground. He stands in the foreground of a lobby, near the entrance-door. A strong light from the left illumines the upper half of his body.

Full-length, life-size.

Signed below on the left : *Rembrandt ft. 1639.*

Canvas. H. 1^m.98; w. 1^m.21

The identity of the sitter with Rembrandt himself has been questioned, but hardly on sufficient grounds.

Etched by W. Unger and by N. Mossoloff.

Smith, n° 271; Vosmaer, pp. 170, 520; Bode, pp. 455, 566, n° 61; Dutuit, p. 27, n° 151; Wurzbach, n° 49; Michel, pp. 214, 552.

The inventory of 1749 shews that it was already at that date in the Electoral Gallery, now the Royal Gallery, Cassel (N° in Catalogue, 217).





255

REMBRANDT IN A FURRED CLOAK
WITH A DOUBLE GOLD CHAIN

(THE DUKE OF BEDFORD'S COLLECTION, WOBURN ABBEY)

REMBRANDT IN A FURRED CLOAK WITH A DOUBLE GOLD CHAIN

(THE DUKE OF BEDFORD'S COLLECTION, WOBURN ABBEY)

Standing, turned half-way to the right, and looking at the spectator, his left hand grasping the furred cloak he wears over a dark brown doublet with a high fur collar. He has a small moustache, and wears a cap of dark brown fur on his brown hair. A long gold chain with a medallion passes twice round his neck, and falls on his breast. A moderate light falls from in front on the left on to his right cheek. Rather a light background of uniform brown.

Half-length, life-size.
Painted about 1638.

Canvas. H. 0^m.875; w. 0^m.725.

Smith, n° 214; Vosmaer, p. 503; Bode, pp. 411, 593, n° 266; Dutuit, p. 43. n° 143; Wurzbach, n° 154; Michel, p. 559.
Waagen, *Art Treasures*, III, p. 465; IV, p. 335.

Presented to Charles I. of England by Lord Ancrum.
In the possession of the Dukes of Bedford since 1748.
The Duke of Bedford's Collection, Woburn Abbey, England. N° 88 in Catalogue of 1897.





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REMBRANDT LEANING ON A STONE SILL

(NATIONAL GALLERY, LONDON)

REMBRANDT LEANING ON A STONE SILL

(NATIONAL GALLERY, LONDON)

He stands behind a low wall or balustrade leaning his right arm on the ledge, turning half-way to the right, and looking at the spectator. He has curly brown hair, a short moustache, and an imperial. On his head he wears a dark flat velvet cap. A dark full cloak with striped sleeves and fur trimming is open in front over a doublet cut out at the breast and shewing a finely pleated shirt. His right hand rests on the sill. A strong light comes from above on the left. The dark background is lighted up below on the right.

Half-length, life-size.

Signed on the right of the ledge: *Rembrandt ft. 1640 conterfeyct.*

Canvas. H. 0^m,975; w. 0^m,79.

Etched by N. Mossoloff, and by Ch. Waltner.

Vosmaer, pp. 205, 523; Bode, pp. 468, 583, n° 175; Dutuit, p. 32, n° 152; Wurzbach, n° 126; Michel, pp. 270, 556.
 Waagen, *Art Treasures*, I, p. 354.

General Dupont's Collection, Paris. Bought from his heirs, Messieurs de Richemont, in 1861, for the
 National Gallery, London. (N° in Catalogue, 672.)





257

REMBRANDT IN A RED CAP

(COLLECTION OF H. R. H. THE GRAND DUKE OF SAXONY-WEIMAR, WEIMAR)

REMBRANDT IN A RED CAP

(COLLECTION OF H. R. H. THE GRAND DUKE OF SAXONY-WEIMAR, WEIMAR)

Almost full face, looking at the spectator. He has gray blue eyes, short, crisp brown hair, a small moustache and imperial, and a fresh florid complexion. He wears a red cap, a brown fur-trimmed cloak, and under it, just visible at the breast, a dull cherry-red slashed doublet, which shews a plain turn-down shirt collar edged with narrow lace. Across the breast, a double gold chain. A bright light falls on the face from above on the left. Dark, greenish gray background.

Bust, life-size, the hands not seen.
Signed on the left above the shoulder : *Rembrandt f. 1643.*

Canvas. H. 0^m.61; w. 0^m.48.

Lithographed by Delpech in 1823.
Engraved in outline by A. L. Zeelander in the *Gallery* of King William II. of Holland.

Exhibited at Amsterdam in 1867 and 1898, and in the Royal Gallery at the Hague in 1894.

Smith, n° 216; Vosmaer, pp. 258, 534; Bode, pp. 455, 559. n° 15; Dutuit, p. 53, n° 153; Wurzbach, n° 343; Michel, p. 565.

Sold by Smith in Paris in 1823 to a Brussels dealer.
Collection of the Prince of Orange, afterwards William II. of Holland, The Hague, 1850.
Collection of Prince Henry of the Netherlands, The Hague.
Collection of H. R. H. the Grand-Duchess of Saxony, The Hague, afterwards at Weimar.
Collection of H. R. H. the Grand Duke of Saxony-Weimar, Weimar.





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REMBRANDT IN A SMALL CAP
AND WITH PEARL EARRINGS

(GRAND-DUCAL GALLERY, CARLSRUHE)

REMBRANDT IN A SMALL CAP AND WITH PEARL EARRINGS

(GRAND-DUCAL GALLERY, CARLSRUHE)

Standing, turning to the right and looking at the spectator. He wears over his short crisp hair a small dark brown cap trimmed with gold, earrings with a pearl, a dull red cloak over a greenish brown coat ornamented with three gold stripes, and shewing a dull white puffed silk shirt at the top. He holds his right hand before his breast under his cloak. A strong light falls on to the right side of his face.

Bust, life-size.

Signed below on the right : *Re...*

Painted about 1643-1645.

Oak panel. H. 0^m,72; w. 0^m,59.

Originally, an oval. H. 0^m,685; w. 0^m,565.

Exhibited at Amsterdam in 1898.

Vosmaer, p. 499; Bode, pp. 498, 563, n. 54; Dutuit, p. 26, n° 155; Wurzbach, n° 95; Michel, pp. 308, 552.

Grand-Ducal Gallery, Carlsruhe. (N° in Catalogue of 1894, 238.)





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REMBRANDT SEATED
HOLDING A SHORT SWORD
IN A RED SHEATH

(CAPTAIN HOLFORD'S COLLECTION, DORCHESTER HOUSE, LONDON)

REMBRANDT SEATED
HOLDING A SHORT SWORD IN A RED SHEATH

(CAPTAIN HOLFORD'S COLLECTION, DORCHESTER HOUSE, LONDON)

Seated in an arm-chair, facing and looking at the spectator, but turned slightly to the right. He rests his left arm on the arm of the chair; in his right hand he holds a broad sword in a red sheath richly encrusted with silver against his left arm. His curly dark brown hair, falling on to his shoulders on either side of his face, is crowned by a dark violet cap with a gold chain. Blue eyes, a short fair moustache and imperial. A dark mantle which hangs from his right shoulder shews beneath it a dark violet doublet, and beneath this again, a gray silk shirt, daintily pleated at the neck and wrists. A gold chain with a large pendant hangs from his shoulder across his breast.

Half-length, life-size.

Signed on the right on a level with the breast : *Rembrandt ft. 1644.*

Canvas. H. 1^m.02; w. 0^m.855.

Scraped in mezzotint by J. G. Haid in 1765.

Exhibited at the Royal Academy, London, 1894, 1899, and at Amsterdam in 1898.

Smith, n° 458; Vosmaer, pp. 367, 564; Dutuit, pp. 45, 58, n° 343; Wurzbach, n° 491.
Waagen, *Art Treasures*, II, p. 200.

Henry Isaac Collection, England, 1765.

Captain Holford's Collection, Dorchester House, London (formerly at Westonbirt).





260

REMBRANDT WITH SHORT HAIR
IN A BROAD FLAT CAP

(THE DUKE OF LEUCHTENBERG'S COLLECTION, ST. PETERSBURG)

REMBRANDT WITH SHORT HAIR IN A BROAD FLAT CAP

(THE DUKE OF LEUCHTENBERG'S COLLECTION, ST. PETERSEURG)

Standing, almost full face, looking at the spectator. He has a short moustache, and wears a black cap and a black fur-trimmed cloak, fastened across the breast, and shewing only a small piece of the shirt at the throat. A double gold chain hangs across his breast and shoulders. The vigorous face is fresh and florid in colour. A strong light from the left plays over the head.

Half-length, life-size.
Painted about 1645.

Oak panel. H. 0^m,71; w. 0^m,57.

Etched in outline by J. N. Muxel in the Leuchtenberg *Gallery* (1851), n° 147.

Vosmaer, p. 544; Dutuit, p. 54, n° 158; Wurzbach, n° 424; Michel, p. 567.

Collection of the Duke of Leuchtenberg, formerly in Munich, now exhibited in the Gallery of the Imperial Academy of Arts, St. Petersburg.





264

REMBRANDT IN A WIDE CAP
HIS LEFT HAND ON HIS CLOAK

(BUCKINGHAM PALACE, LONDON)

REMBRANDT IN A WIDE CAP
HIS LEFT HAND ON HIS CLOAK

(BUCKINGHAM PALACE, LONDON)

Seated, turned half-way to the right, his face turned to the spectator. The left hand, only a portion of which is visible, is thrust into the breast of his coat. Over his short brown hair he wears a wide dark cap. He has a short moustache with upturned ends, and an imperial. A gold ring in his ear. A black cloak, held together by two gold chains, hangs over a slashed dull red doublet with a high collar. A strong light falls on to the face from the left. Dark brown background.

Bust, life-size.

Signed on the right on a level with the shoulder : *Rembrandt f. 164*. (the last number under the frame).

Painted about 1646.

Oak panel. H. 0^m.675; w. 0^m.575.

Exhibited in London at the British Gallery, 1826, 1827, and at the Royal Academy in 1899.

Smith, n° 200; Vosmaer, pp. 515, 532; Bode, pp. 498, 585, n° 187; Dutuit, p. 33, n° 154; Wurzbach, n° 137; Michel, pp. 303, 556.

Waagen, *Art Treasures*, II, p. 5.

Baring Collection, London.

Collection of H. M. the Queen of England, Buckingham Palace, London. (N° in Catalogue, 174).





262

PORTRAIT OF REMBRANDT'S MOTHER
HER HANDS ON THE CROOK OF A STICK

(IMPERIAL GALLERY, VIENNA)

PORTRAIT OF REMBRANDT'S MOTHER
HER HANDS ON THE CROOK OF A STICK

(IMPERIAL GALLERY, VIENNA)

She is standing, almost full face to the spectator, resting her hands on the crook of a stick; her head is slightly inclined to one side, her toothless mouth a little open. A white cloth is bound round her head; over it she wears a full, reddish brown velvet hood, edged with fringe, which falls upon her shoulders. Over the black under-dress, which is cut away at the throat, shewing the closely fitting, finely pleated chemi-sette, hangs a velvet mantle trimmed with brown fur, held together across the breast by a large gold clasp. A strong light falls on the face and breast from above on the left.

Half-length, life-size.

Signed below on the left : *Rembrandt f. 1639.*

Oak panel. Oval. H. 0^m.80; w. 0^m.62.

Engraved by F. John, by J. Eissner (in Perger's Work on the Vienna Gallery) and by W. French. Etched by W. Unger.

Smith, n° 561; Vosmaer, pp. 202, 520; Bode, pp. 459, 575, n° 126; Dutuit, p. 34, n° 121; Wurzbach, n° 369; Michel, pp. 263, 560.

Mechel's Catalogue of 1783 shews it to have been already in the Imperial collections at that date. Now in the

Imperial Gallery, Vienna. (N° in Catalogue of 1896, 1273).





265

AN OLD WOMAN
HER HANDS CLASPED OVER
A PAIR OF SPECTACLES
ON A BOOK IN HER LAP

(THE HERMITAGE, ST. PETERSBURG)

AN OLD WOMAN
HER HANDS CLASPED OVER A PAIR OF SPECTACLES
ON A BOOK IN HER LAP

(THE HERMITAGE, ST. PETERSBURG)

A woman of about fifty-six, seated to the right, looking at the spectator, her hands clasped over a large book on her lap; she holds a pair of spectacles between the fingers of her left hand. Over her dull lilac satin gown, beneath which a white chemisette shews at the throat, she wears a heavy black velvet mantle, bordered with a gold embroidery, and held together by a large gold clasp. On her head, a dark crimson hood, falling on to her shoulders. To the right, a table with a dull green cover, and on it a painted wooden bowl, a black girdle, and a stick. Above these, on the wall, a little hand-basket. A strong light falls from the left on the face and hands. Dark background, lighted up on the right.

The figure almost full-length, rather less than life-size.
Signed on the right, above the basket: *Rembrandt f. 1643.*

Oak panel. H. 0^m.61; w. 0^m.49.

There is a drawing in black chalk for this picture in the collection of drawings made by Friedrich August II. at Dresden. Reproduced by Lippmann, n° 140 b.

Etched by G. F. Schmidt, by N. Mossoloff in *Les Rembrandt de l'Ermitage*, and again on a larger scale.

Lithographed by Dollet in Gohier-Desfontaines and P. Petit's *Galerie de l'Ermitage*, I, part 8.

Smith, n° 491, 519; Vosmaer, p. 533; Bode, pp. 460, 601, n° 331; Dutuit, p. 38, n° 122; Wurzbach, n° 420; Michel, pp. 306, 566.

Julienne Collection, Paris, 1767 (?). Bought by Catherine II for The Hermitage, St. Petersburg. (N° in Catalogue, 807¹).

1. Cf. note in Catalogue for the doubtful origin of this picture.





264

SASKIA STANDING
AND HOLDING OUT A PINK

(ROYAL GALLERY, DRESDEN)

SASKIA STANDING AND HOLDING OUT A PINK

(ROYAL GALLERY, DRESDEN)

She stands facing the spectator, and looking at him with smiling brown eyes, her head slightly inclined to the left, her left hand upon her breast, her right extended, holding out a red flower. A second blossom lies on the low stone wall to the left of her. Her brown hair falls in short curls on her forehead, and in long locks on her shoulders. Over her full short-sleeved crimson gown, a transparent brown gauze scarf is wound from her right shoulder to her left hip. The half open bodice is cut out at the throat, shewing the daintily pleated chemisette, which she presses against her breast with her left hand. A cloak is slipping from over her left arm. Her ornaments consist of a narrow diadem, pearl earrings, a pearl and coral necklace with a brooch, a double gold chain slung round her body, and two bracelets on her left arm. A bright light falls on the figure from above on the left. Dark background.

Three-quarters length, life-size.

Signed below on the left : *Rembrandt f. 1644.*

Oak panel. H. 0^m.985; w. 0^m.825.

Etched in 1781, and again by A. H. Riedel, and W. Unger.

Lithographed by Hanfstaengl.

Engraved by D. J. Pound, and by A. Schultheiss in 1885.

Smith, n° 574; Vosmaer, pp. 209, 527; Bode, pp. 456, 569, n° 84; Dutuit, p. 28, n° 183; Wurzbach, n° 83; Michel, pp. 297, 553.

Van Zwieten Collection, The Hague, 1741 (Hoet II, p. 21, n° 131).

Araignou Collection, Paris, from which it was bought in 1742 for the Electoral Gallery, now the Royal Gallery, Dresden. (N° in Catalogue, 1562).





265

SASKIA IN A HIGH HEAD-DRESS
HER LEFT HAND ON HER BREAST

(ROYAL GALLERY, BERLIN)

SASKIA IN A HIGH HEAD-DRESS
HER LEFT HAND ON HER BREAST

(ROYAL GALLERY, BERLIN)

Full face, turned slightly to the left, looking at the spectator. She has blue eyes, and closely compressed red lips. With her left hand she holds together across her breast the dark mantle which hangs over her right shoulder. On her loose light brown hair, which falls over her shoulders, she wears at the back of her head a wide fur cap ornamented with a string of pearls, which is fastened by a clasp. The open, pleated chemisette leaves the throat bare, displaying a pearl necklace with a broad clasp. The dress, cut out over the breast, is of yellow brocade, and has short wide sleeves of dull red, beneath which are the pleated sleeves of the chemisette. Across her breast she wears a twisted gold chain, the clasp of which holds the mantle on to the left shoulder. A full light falls from the left on to the face and throat. Dark background.

Bust, life-size.

Signed on the right above the shoulder : *Rembrandt f. 1643*.

Mahogany panel. H. 0^m.72; w. 0^m.58.

Etched by W. Unger in the Berlin *Gallery*.

Smith, n° 570; Vosmaer, pp. 209, 531; Bode, pp. 456, 563, n° 38; Dutuit, p. 25, n° 184; Wurzbach, n° 30; Michel, pp. 303, 551.

Removed from the Royal Palace at Potsdam in 1830 to the
Royal Gallery, Berlin. (N° in Catalogue, 812).





266

A YOUNG MAN BY A PILLAR
HOLDING A PLUMED CAP IN HIS HAND

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

A YOUNG MAN BY A PILLAR
HOLDING A PLUMED CAP IN HIS HAND

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK.)

A man of about thirty, standing to the right in front of a pillar and a grayish green curtain, turning slightly to the right, and looking at the spectator. In his right hand he holds a dark cap with a red feather before his breast, while with his outstretched left hand he makes an expressive gesture. He has curly brown hair, and a very slight moustache and imperial. Over his dark violet doublet with wide sleeves he wears a steel gorget and a short dark green mantle thrown back over his shoulder. In the foreground to the left is the back of a chair covered with red. A strong light falls from the left on the right side of the face, the upper part of the body, and the right hand. Dark background, lighted up round the head.

Three-quarters length, life-size.
There seems to be a signature below on the right.
Painted about 1643.

Canvas. H. 1^m, 16; w. 0^m, 96.

Companion picture to n° 267.

Vosmaer, pp. 255, 534; Bode, pp. 458, 469, 598, n° 308; Dutuit, p. 52, n° 301; Wurzbach, n° 321; Michel, p. 562.

Baron de Seillière's Collection, Paris.
Princesse de Sagan's Collection, Paris.
Mr. H. O. Havemeyer's Collection, New York.





267

A YOUNG WOMAN
RESTING HER RIGHT HAND WITH A FAN
ON THE BACK OF A CHAIR

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

A YOUNG WOMAN
RESTING HER RIGHT HAND WITH A FAN
ON THE BACK OF A CHAIR

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

Standing, facing the spectator, holding her left hand against her body, and a fan in her outstretched right hand, which rests on the back of a chair. Her wavy brown hair falls loosely on either side of her face, and is held together at the back of her head by a golden clasp. She has brown eyes, and wears rich earrings, a double row of large pearls round her neck, and four rows of pearls round each wrist. A deep purplish red robe, held together by a gold chain and a large gold clasp, hangs over her dark green dress, which shews a finely pleated yellowish silk chemisette at the breast. A full light falls on the face from in front. Uniform dark background.

Three-quarters length, life-size.

Signed on the left upon the back of the chair : *Rembrandt f. 1643.*

Canvas. H. 1^m,16; w. 0^m,96.

Companion picture to n° 266.

Vosmaer, pp. 255, 534; Bode, pp. 458, 469, 598, n° 109; Dutuit, p. 52, n° 302; Wurzbach, n° 321; Michel, p. 562.

Baron de Seillière's Collection, Paris.

Princesse de Sagan's Collection, Paris.

Mr. H. O. Havemeyer's Collection, New York.





268

THE FALCONER

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

THE FALCONER

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

A man of about eight and twenty, standing at the foot of a flight of steps turning to the right and looking round at the spectator. He points to the right with his right hand, and holds a falcon on his (unseen) left hand. Over his long curly fair hair he wears a black velvet cap. He has dark eyes, and a very slight moustache and imperial, and wears a dark yellowish green doublet with very wide slashed sleeves, and over it a short dark cloak, thrown back over his shoulder. Round his neck is a variegated neckcloth, above which the edge of his pleated shirt is visible. A hunting-pouch with metal fittings hangs from a heavy gold chain which is slung from his left shoulder and passes under his left arm. A bright light from the left illumines the figure. To the right, *pentimenti* in the painting of the falcon are now noticeable. The bird was placed originally on the first finger of the right hand, also re-painted, and was about to fly off to the left. Above, there are also traces of a painted frame, simulating a flat arch.

Nearly three-quarters length, life-size.

Signed below to the left on the balustrade of the steps : *Rembrandt f. 1643.*

Canvas. H. 1^m, 13; W. 0^m, 97.

Companion picture to n° 269.

Exhibited at the Royal Academy, London, 1895, 1899; at Amsterdam in 1898.

Smith, n° 294; Vosmaer, pp. 256, 534; Bode, pp. 458, 590, n° 241; Dutuit, p. 49, n° 299; Wurzbach, n° 261; Michel, p. 246.

Waagen, *Art Treasures*, II, p. 166.

Grandpré Collection, Paris, 1809 (withdrawn at the sale).

Duke of Westminster's Collection, Grosvenor House, London.





269

THE FALCONER'S WIFE

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

THE FALCONER'S WIFE

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

Standing, facing and looking at the spectator, but turning slightly to the left. She holds a half open fan in her hands, which are clasped in front of her. Her light brown wavy hair falls loosely on either side of her face and is confined at the back by a dark cap ornamented with interlacing bands of gold and a red feather, fastened in with a gold ornament. She wears a pear-shaped pearl in each ear, and others suspended from her pearl necklace and her brooch. A mantle of red brocade trimmed with fur hangs over the left shoulder, shewing only the slashed lilac sleeves and the dark green stomacher of the gown, which is cut away at the throat over a finely pleated chemisette. The wide pleated sleeves of the chemisette, and double rows of pearls are visible above the wrists. The mantle is held together by a long gold chain. Behind the sitter is a table with a dark red cover. A bright light from the left falls on the face, breast and hands. Dark background, originally rounded at the top.

Nearly three-quarters length, life-size.

Signed on the right, halfway up the canvas : *Rembrandt f. 1643.*

Canvas. H. 1^m.13; w. 0^m.97.

Companion picture to n° 268.

Exhibited at the Royal Academy, London, 1895, and 1899; at Amsterdam 1898.

Smith, n° 534; Vosmaer, pp. 256, 534; Bode, pp. 458, 590, n° 242; Dutuit, p. 49, n° 300; Wurzbach, n° 262; Michel, p. 246.

Waagen, *Art Treasures*, II, p. 166.

Grandpré Collection, Paris, 1809 (withdrawn at the sale).

Duke of Westminster's Collection, Grosvenor House, London.





270

A YOUNG MAN IN A STEEL GORGET
AND A CAP WITH A BLUE FEATHER

(ROYAL GALLERY, DRESDEN)

A YOUNG MAN IN A STEEL GORGET
AND A CAP WITH A BLUE FEATHER

(ROYAL GALLERY, DRESDEN)

Standing, turned slightly to the right, and looking in the same direction. His left hand seems to be resting on his hip under his cloak, his gloved right hand is laid on his breast. He has dark brown moustaches and hair, and wears a dark plumed cap, a steel gorget, and a dark cloak, held together in front by a gold chain. A bright light falls from the left on to the right side of the face. Brown background.

Half-length, life-size.

Signed above on the right : *Rembrandt f. 1643.*

Canvas. H. 0^m,765; w. 0^m,67.

Etched by C. G. Schultze in 1767 and 1769, by A. Riedel in 1755, by J. G. Hertel, and P. Tanjé.

Smith, n^o 394, 444, 452; Vosmaer, p. 534; Bode, pp. 468, 569, n^o 86; Dutuit, p. 29, n^o 298; Wurzbach, n^o 77; Michel, pp. 307, 553.

Mentioned in the Guarienti inventory (drawn up before 1753) of the Electoral Gallery, now the Royal Gallery, Dresden. (N^o in Catalogue, 1565).



on the 12th



271

A MAN IN A STEEL GORGET
AND A WIDE CAP
WITH OUTSTRETCHED HAND

(HERR ADOLF THIEM'S COLLECTION, SAN REMO)

A MAN IN A STEEL GORGET AND A WIDE CAP
WITH OUTSTRETCHED HAND

(HERR ADOLF THIEM'S COLLECTION, SAN REMO)

A man of about forty, standing, facing the spectator, his right hand outstretched. With his gloved left hand he holds the black cloak that hangs over his left shoulder against his breast. On his curly brown hair he wears a broad dark cap. Dark moustache and pointed beard. Round his neck a steel gorget. He wears a black velvet coat slashed across the breast. A full light falls from in front on the left of the figure. Dark background, lighted up on the right.

Half-length, life-size.

Signed below on the left : *Rembrandt f. 1644.*

Canvas. H. 0^m.91; w. 0^m.74.

Formerly known by the wholly unaccountable title of « Le Connétable de Bourbon ».

Etched by C. Koepping.

Exhibited at the British Gallery, 1821, at Berlin, 1890, 1896.

Smith, n° 300; Vosmaer, p. 536; Bode, pp. 495, 598, n° 313; Dutuit, p. 53, n° 306; Wurzbach, n° 328; Michel, pp. 303, 554.

Lord Radstock's Collection, London, 1826.

Lady Ailesbury's Collection, London, 1881.

M. Ch. Sedelmeyer's Collection, Paris.

M. E. Secretan's Collection, Paris.

Herr Adolf Thiem's Collection, San Remo (formerly at Berlin).



CHAPTER I
THE HISTORY OF THE
REIGN OF
HENRY THE FIRST

IN THE FIRST YEAR OF HIS REIGN
HE WAS CROWNED AT WESTMINSTER
BY THE ARCHBISHOP OF CANTUARY
AND THE BISHOP OF DORSET

THE FIRST OF MAY

HE WAS MARRIED TO MATILDA
DAUGHTER OF THE KING OF FRANCE
AT WESTMINSTER
THE SECOND OF MAY

HE WAS CROWNED AT WESTMINSTER
BY THE ARCHBISHOP OF CANTUARY
AND THE BISHOP OF DORSET



272

A YOUNG MAN
RISING FROM A WRITING-TABLE

(EARL COWPER'S COLLECTION, PANSHANGER)

A YOUNG MAN RISING FROM A WRITING-TABLE

(EARL COWPER'S COLLECTION, PANSHANGER)

A young man rises from his seat behind a table covered with a black and red Turkish rug and strewn with books. Resting his outspread right hand on the table, he stretches his left out to take hold of a red cap hanging against the wall on the right. His smooth pale face is enframed in long dark brown wavy hair. He wears a dull gray green coat with yellow trimmings, short yellowish brown sleeves and long wide shirt sleeves below them, fastened together with a gold clasp. A little plaster mask lies on the books on the right. A strong light from the left falls across the face on to the hands and books. Dark background.

Half-length, life-size.
Signed : *Rembrandt f. 1644.*

Oak panel. H. 1^m,115; W. 1^m,05.

Exhibited at the Royal Academy, London, 1881, 1899.

Smith, n° 324; Vosmaer, p. 536; Bode, pp. 495, 591, n° 250; Dutuit, p. 44, n° 305; Wurzbach, n° 171, 204; Michel, pp. 304, 559.
Waagen, *Art Treasures*, III, p. 16.

Earl Cowper's Collection, Panshanger, Herts.



It follows that the first of the two



273

PORTRAIT OF AN ELDERLY MAN
IN AN ARM-CHAIR
HIS LEFT HAND ON THE TASSELS
OF HIS COLLAR

(EARL OF MANSFIELD'S COLLECTION, SCONE PALACE)

PORTRAIT OF AN ELDERLY MAN IN AN ARM-CHAIR
HIS LEFT HAND ON THE TASSELS OF HIS COLLAR

(EARL OF MANSFIELD'S COLLECTION, SCONE PALACE)

A man of about fifty-five, seated to the right, looking at the spectator. He has a grizzled moustache and pointed beard, and wavy hair, partly hidden by a broad-brimmed black hat. Florid complexion. He wears a black coat, shewing a long waistcoat beneath, fastened with small buttons, a broad unstarched collar, and cuffs to match. The right hand rests on the back of the chair; the left, on the little finger of which is a ring, holds the tassels of the collar.

Half-length, life-size.

Signed above on the right : *Rembrandt f. 1638.*

Canvas. H. 1^m,05; W. 0^m,815.

A strip about 15 centimètres wide was added below at a later period.

Bought by Lord Mansfield at a sale in London about 1818.
Earl of Mansfield's Collection, Scone Palace, Perth.





274

A YOUNG LADY
STANDING AGAINST A BALUSTRADE
HOLDING A FAN IN HER LEFT HAND

(COLLECTION OF THE VAN WEEDE VAN DIJKVELD FAMILY, UTRECHT)

A YOUNG WOMAN STANDING AGAINST A BALUSTRADE
HOLDING A FAN IN HER LEFT HAND

(COLLECTION OF THE VAN WEEDE VAN DIJKVELD FAMILY, UTRECHT)

A woman of about five and thirty, standing, turning slightly to the left and looking at the spectator. Her loose brown hair falls in little curls on her forehead. She wears a low-necked gown of black brocade trimmed with rosettes, and over it a flat collar, made of three rows of rich lace. Pearl ornaments in her ears, at her breast, and round her neck and wrists. A little medallion with precious stones hangs from a black string. Her right hand hangs beside her, her left rests on a stone balustrade, holding a fan. She stands in front of a niche, flanked on the left by a caryatid. Behind her is a dark curtain. The full light of day falls upon her from in front. *Pentimenti* near the lower edge shew that there was originally a table near her, and that there were large buttons on the left sleeve.

Half-length, life-size.
Signed below on the left : *Rembrandt f. 1639.*

Cedar panel. H. 1^m,06; w. 0^m,81.

There is a carefully finished pen drawing for this picture in the Print-Room of the British Museum, exhibited in 1899 under the number A 28.

Etched by L. Flameng in the *Gazette des Beaux-Arts* and in Dutuit's work, vol. III.

Exhibited at Amsterdam 1872, 1898, at Brussels 1882, at The Hague 1890, at Utrecht 1894.

Vosmaer, pp. 170, 520; Bode, pp. 459, 559, n° 19; Dutuit, p. 54, n° 283; Wurzbach, n° 352; Michel, pp. 213, 565.

The property of the van Weede van Dijkveld family of Utrecht. Lent by the family since the year 1896 to the Rijksmuseum, Amsterdam.





275

PORTRAIT
OF THE GILDER HERMAN DOOMER
KNOWN AS " THE GILDER "

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

PORTRAIT OF THE GILDER HERMAN DOOMER

KNOWN AS "THE GILDER"

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

Seated, turned half-way to the right and looking at the spectator. His right hand, in shadow, holds the cloak that hangs from his left shoulder across his breast. He has a dark moustache and pointed beard, and wears a broad-brimmed black hat upon his short hair. An unstarched pleated collar hangs over his black coat. A strong light from above on the left falls on the right half of his face and his collar. Gray background.

Half-length, life-size.

Signed below on the right: *Rembrandt f. 1640.*

Oak panel. H. 0^m.73; w. 0^m.54.

From a recent discovery made by Dr A. Bredius in the archives, we learn that the Christian name of the gilder (or more correctly worker in ebony, Doomer, was not Paulus as stated in the introduction, but Herman. His widow Baartjen Martens, on May 23, 1662, bequeathed her own portrait, and that of her husband painted by Rembrandt, to her son Lambert, on condition that the latter should have copies of them made for each of his five brothers and sisters.

There are old copies in the Brunswick Museum and in the Duke of Devonshire's collection, London (formerly at Chiswick House).

Scraped in mezzotint by Dixon, engraved by Is. de Witt Jr. and by N. Dupuis Jr.

Etched by L. Flameng in the *Gazette des Beaux-Arts*, 1865, and by C. Waltner.

Exhibited at the *Cent chefs-d'œuvre*, Paris, 1883.

Smith, n° 334, 335; Vosmaer, p. 205, 523; Bode, pp. 464, 596, n° 291; Dutuit, p. 52, n° 288;

Wurzbach, n° 295; Michel, pp. 270, 561.

Moes, *Ikonographia Batava*, n° 2071.

Anonymous Collection at Geneva.

Anthony Cousin Collection, London, 1769.

Van Helsen Collection, Paris, 1802.

Duke of Ancaster's Collection (?).

Gentil de Chavagnac Collection, Paris.

Duc de Morny's Collection, Paris, 1865.

Duchesse de Sesto's Collection, Madrid, 1882.

W. Schaus Collection, New York.

Mr. H. O. Havemeyer's Collection, New York.





276

PORTRAIT OF AN OLD MAN
WITH A SCANTY WHITE BEARD
HIS GLOVES IN HIS LEFT HAND
SEATED IN A RED CHAIR

(THE REVEREND THE EARL OF SCARSDALE'S COLLECTION, KEDLESTON HALL)

PORTRAIT OF AN OLD MAN
WITH A SCANTY WHITE BEARD HIS GLOVES
IN HIS LEFT HAND SEATED IN A RED CHAIR

(THE REVEREND THE EARL OF SCARSDALE'S COLLECTION, KEDLESTON HALL)

A man of about seventy, seated in an arm-chair slightly to the right, and looking at the spectator. He has gray hair and a thin gray beard. He wears a broad-brimmed black hat, a flat pleated collar, a black coat and a short cloak thrown back over his shoulder. In his left hand he holds his brown kid gloves. The back of the chair is covered with red leather, fastened with brass nails. A strong light from the left falls on the face and hands.

Half-length, life-size.

Signed above on the right : *Rembrandt f.*

Painted about 1637-1638.

Canvas. H. 0^m.85; w. 0^m.675.

Scraped in mezzotint by R. Houston in 1757, and by Ch. Phillips.

Exhibited in the Art Treasures Exhibition, Manchester, 1857, and at the Royal Academy, London, in 1899.

Smith, n° 352. Bode, pp. 497, 582, n° 167; Dutuit, p. 48, n° 311; Wurzbach, n° 240; Michel, pp. 305, 556.

John Barnard Collection, England.

The Reverend the Earl of Scarsdale's Collection, Kedleston Hall, England.





277

AN ELDERLY MAN
WITH A POINTED GRAY BEARD
HOLDING HIS GLOVES IN HIS LEFT HAND
ERRONEOUSLY CALLED
THE PORTRAIT OF CORNELIUS JANSENIUS

(LORD ASHBURTON'S COLLECTION, THE GRANGE, HANTS)

AN ELDERLY MAN WITH A POINTED GRAY BEARD
HOLDING HIS GLOVES IN HIS LEFT HAND

ERRONEOUSLY CALLED THE PORTRAIT OF CORNELIUS JANSENIUS

(LORD ASHBURTON'S COLLECTION, THE GRANGE, HANTS)

Standing, a little to the right, and looking at the spectator. He has short gray hair, partly covered by a high broad-brimmed black hat, and a gray moustache and pointed beard. Over his plain black cloth doublet he wears a simple flat collar with tassels. His short cloak is thrown back over his shoulder. In his left hand he holds his gloves. A strong light falls from the left on the right side of his face and his collar. Dark background, lighted up on the left.

Half-length, life-size.

Signed by a later hand : *Rembrandt f. 1661.*

The inscription on the upper edge : PORTRAIT DE JANSENIUS PERE D'UNE NOMBREUSE FAMILLE MORT EN 1638
AGE DE 53 ANS is also a later addition.

Painted about 1642.

Oak panel. H. 0^m,80; w. 0^m,65.

Exhibited at the Royal Academy, London, in 1890.

Smith, n° 297; Vosmaer, pp. 562; Bode, p. 585, n° 190; Dutuit, p. 42, n° 340; Wurzbach, n° 146; Michel, pp. 482, 557.

Sérerville Collection, Paris, 1812.

Prince Talleyrand's Collection, 1831, bought by Smith.

Lord Ashburton's Collection, The Grange, Alresford, Hants (formerly at Bath House, London).





278

PORTRAIT OF AN OLD LADY
LOOKING TO THE LEFT
HER HANDS CLASPED

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

PORTRAIT OF AN OLD LADY
LOOKING TO THE LEFT HER HANDS CLASPED

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

An old woman of eighty-seven, seated in an arm-chair, and looking to the left, her figure turned slightly in the same direction. Her elbows rest on the arms of the chair, her hands are clasped. A close white cap with projecting shell-shaped side-pieces appears under her black head-dress. She wears a wide soft gauffered ruff, a black jacket trimmed with fur in front and on the shoulders over a dark dress, and narrow cuffs. The evenly diffused light comes from in front. Brown background.

Half-length, life-size.

Signed on the right : *Rembrandt f. 1640.*

Above on the left : *ÆT SVÆ 87.*

Oak panel. H. 0^m.69; w. 0^m.60.

Lord Yarborough owns an old copy, which was exhibited at the Royal Academy in 1890 and 1899 (Waagen, *Art Treasures*, IV, p. 66, Dutuit, p. 49).

Etched by Bracquemont for the San Donato Catalogue, 1868, and by Ramus for the Narischkine Catalogue.

Vosmaer, p. 523; Dutuit, p. 20; Wurzbach, n° 307; Michel, pp. 268, 561.

Gerrit Muller Collection, Amsterdam, 1827.

Comte de Robiano's Collection, Brussels, 1837.

D. Nieuwenhuys Collection, Brussels.

Prince Anatole Demidoff's Collection, San Donato, sold in Paris 1868.

Narischkine Collection, Paris, 1883.

Baron de Beurnonville's Collection, Paris, 1884 and 1885.

M. Rodolphe Kann's Collection, Paris.

Mr. H. O. Havemeyer's Collection, New York.



man of eighty-seven, seated in an armchair, and looking to the left, her

clasp. A close white cap with projecting shield-shaped sidepieces
on the black head-dress. She wears a white suit. Only a black

only diffused light comes from in front. Brown background.



279

PORTRAIT OF ELISABETH JACOBS BAS
WIDOW OF ADMIRAL
JOCHEM HEYNDRICKSZ SWARTENHONT

(RIJKSMUSEUM, AMSTERDAM)

PORTRAIT OF ELISABETH JACOBS BAS
 WIDOW OF ADMIRAL
 JOCHEM HEYNDRICKSZ SWARTENHONT

(RIJKSMUSEUM, AMSTERDAM)

An old lady of about seventy, largely and massively built, seated in an arm-chair turned slightly to the left, and looking at the spectator. Her hands are clasped; in the right hand a handkerchief. She wears a little white cap with ear-pieces, a wide starched ruff, and flat cuffs edged with lace. Over her flowered black silk gown, which is fastened in front with a row of yellow buttons, she wears a sleeveless mantle trimmed with broad bands of fur. To her left lies a Bible on a table covered with a dark olive green cloth. A full light falls from in front on the left over the figure. Dark background, lighted up a little on the right.

Three-quarters length, life-size.
Painted about 1642.

Canvas. H. 1^m, 16; w. 0^m, 88.

Elisabeth, daughter of the master-baker Jacob Bas, born at Kampen about 1571, married in June 1596 at Amsterdam the ship's captain Jochem Heyndricksz, who afterwards became Lieutenant-Admiral and took the name of Swartenhont from the house in which he lived. He died at Amsterdam June 4, 1627; his widow was buried there on August 2, 1649. (J. G. Frederiks in Obreens *Archief* VI, pp. 265 *et seq.*).

Etched by C. Waltner, by P. J. Arendzen, and by C. L. Dake.

Smith, n° 553; Bode, pp. 461, 575, n° 3; Dutuit, p. 36, n° 230; Wurzbach, n° 334, 500; Michel, pp. 306, 564.

Moes, *Iconographia Batava*, n° 379.

Inherited successively by the families of Rey, Meulenaar, Muilman and Van de Poll. In 1880 it passed with the rest of the Van de Poll bequest into the Rijksmuseum, Amsterdam. (N° in Catalogue of 1887, 1249).



to the left, and looking at the spectator. Her hands are clasped; in the
right hand a small object. She wears a little white cap, yellow gloves, a wide
flared skirt edged with lace. Over her gown a black silk gown, which
is fastened with a row of yellow buttons, she wears a shawl.



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PORTRAIT OF ANNA WIJMER
MOTHER OF THE BURGOMASTER JAN SIX

(SIX COLLECTION, AMSTERDAM)

PORTRAIT OF ANNA WIJMER
MOTHER OF THE BURGOMASTER JAN SIX

(SIX COLLECTION, AMSTERDAM)

Seated in an arm-chair, turned half-way to the right and looking at the spectator; her right hand rests on the arm of the chair, her left upon her bodice. She wears a small white cap, a wide ruff, flat cuffs edged with lace, and a black brocaded gown, trimmed with fur in front. A full light from in front on the left falls on the face and hands. Brown background, in which a table with a cloth is visible on the right.

Nearly three-quarters length, life-size.
Signed below on the right : *Rembrandt f. 1641.*

Cedar panel. H. 0^m.96; w. 0^m.80.

Anna, daughter of Pieter Wijmer and Maria Pellerijn, was born at Flushing June 12, 1584, and there married Jan Six on September 9, 1606. She was the mother of the Burgomaster Jan Six van Vromade. Her husband died in 1617 at the age of 42; his widow survived till 1654.

Engraved by J. Kaiser.
Etched by Wilm. Steelink in Van Someren's *Oude Kunst in Nederland*, and by P. J. Arendzen.

Exhibited at Amsterdam 1872.

Smith, n° 545, Supplement, n° 16; Vosmaer, pp. 271, 526; Bode, pp. 460, 558, n° 7; Dutuit, p. 54, n° 227; Wurzbach, n° 350; Michel, pp. 269, 565.

This picture has remained ever since it was painted in the possession of the Six family.
Collection of the Six family, Amsterdam.



small white cap, a wide ruff, flat cuffs edged with lace, and a black, beaded gown, trimmed with fur in front. A full right front is turned over the left shoulder and stands. The background, in which a table with a cloth is visible on the right.

View on the right. Rembrandt f. 1641

Van der Meer, J. Van der Meer. *Op de Kunst in Nederland*, and by J. L. Arndsen.

Van der Meer, J. Van der Meer.



281

PORTRAIT OF AN OLD LADY
FULL FACE HER HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

PORTRAIT OF AN OLD LADY
FULL FACE HER HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

A woman of about sixty years old, seated in an arm-chair, turned slightly to the left and looking at the spectator. Her elbows rest on the arms of the chair, her hands are clasped before her; on the third finger of her left hand she wears a ring with a cluster of precious stones. A flat cap with small ear-pieces conceals her dark brown hair all but the portion just above the forehead. She wears a stiff gauffered ruff, and a short fur-lined jacket over a black gown. A strong light from above on the left falls full upon the upper part of the head and the collar. Dark background, lighted up slightly behind the figure on the right.

Half-length, life-size.

Signed below on the left: *Rembrandt f.*

Painted about 1641-1642.

Oak panel. H. 0^m.76; w. 0^m.56.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 536; Bode, p. 603, n° 351; Dutuit, p. 38, n° 290; Michel, p. 567.

Acquired by the Empress Catherine II. Now in
The Hermitage, St. Petersburg.



PORTRAIT OF AN OLD LADY
FULL FACE HER HANDS FOLDED

left and looking at the spectator. Her elbows rest on the arms of the chair; her hands are clasped before her; on the third finger of her right hand she wears a ring with a diamond. She wears a short fur-lined jacket over a black gown. A strong light comes from the left, falls full upon the upper part of the head and the collar. Dark background, slightly raised behind the figure on the right.

1-length, life-size.
Signed below on the left: Rembrandt f.

London, p. 607, n° 351; Dutuit, p. 38, n° 290; Michel, p. 567.





282

THE MENNONITE PREACHER
CORNELIS CLAESZ ANSLO
AND A WOMAN

(ROYAL GALLERY, BERLIN)

THE MENNONITE PREACHER CORNELIS CLAESZ ANSLO AND A WOMAN

(ROYAL GALLERY, BERLIN)

Anslo is seated in the centre of the picture, facing the spectator, resting his right hand on the arm of his chair, and holding out his left as he addresses the woman who is seated to the right, her face turned towards him almost in profile to the left. Her hands, the left holding a handkerchief, lie in her lap. Anslo has a dark beard and wears a broad-brimmed black hat, a small ruff, and a wide, fur-trimmed dark cloak over a black coat; the woman wears a little white cap with ear-pieces, a small transparent ruff, and a black silk gown. To the left is a study-table with a brown cover, a reading desk with open folios, and a metal candelabrum with two branches, over a Smyrna rug of subdued colours, which is partly rolled back. Behind the preacher is a bookcase, the greater part of it concealed by a green curtain. A full light falls from the left on the right side of the preacher, on his left hand, and on the woman.

Life-size figure, almost full-length.

Signed below on the left: *Rembrandt f. 1641.*Canvas, the upper corners rounded off. H. 1^m,72; w. 2^m,09.

In the little Anslo-Hofje at Amsterdam there is a reduced copy made in the eighteenth century.

Cornelis Claesz Anslo, born 1592, died 1646, was a teacher of the so-called Waterlandish Mennonites at Amsterdam. Rembrandt etched a portrait of him a year before he painted this picture (Bartsch, n° 271). The British Museum owns a drawing in red chalk for the etching; it is reproduced in Lippmann's work, n° 120. A pen-drawing of 1640 in Baron Edmond de Rothschild's collection represents Anslo at full-length, seated, and is a design for the painted figure. There is a sketch for the books on the table to the left in Mr. J. P. Heseltine's Collection, London, reproduced in Lippmann's work, n° 89. A tradition which may be traced back to the middle of last century, and is connected with the copy in the Anslo-Hofje, affirms the woman represented to be Aeltje Gerritse Schouten, Anslo's wife. On this point, see Introduction, p. 134.

Scraped by Boydell in mezzotint in 1781.

Etched by Ch. Koepping 1899, by A. Krüger in the *Jahrbuch der K. Pr. Kunstsammlungen*, XVI.

Exhibited at the British Gallery in 1815.

Smith, n° 276; Vosmaer, pp. 208, 527; Bode, pp. 463, 585, n° 188; Dutuit, p. 42, n° 197; Wurzbach, n° 144; Michel, pp. 272, 556.

Waagen, *Art Treasures*, III, p. 27.Moes, *Iconographia Batava*, n° 165; Bode, *Jahrbuch d. K. pr. Kunstsammlungen*, XVI, pp. 3, 197.

Aldewereld Collection, The Hague, 1766.

Sir Thomas Dundas' Collection, 1794.

Ashburnham Collection, London, 1850; included in the sale, but withdrawn.

Ashburnham Collection, London; acquired by private contract in 1894 for the

Royal Gallery, Berlin. (N° in Catalogue, 828^L.)





285

PORTRAIT OF A MAN
WITH CURLY HAIR LEANING AGAINST
THE EMBRASURE OF A WINDOW

(ROYAL GALLERY, BRUSSELS)

PORTRAIT OF A MAN WITH CURLY HAIR
LEADING AGAINST THE EMBRASURE OF A WINDOW

(ROYAL GALLERY, BRUSSELS)

A man of about forty. He leans his right arm and left hand on the ledge of a window with an arched top. Full face, turned slightly to the right and looking at the spectator. He has a short moustache and small pointed beard, and rich brown curly hair, partly covered by a broad-brimmed hat. Over his dark dress he wears a short full black cloak. His flat collar and cuffs are edged with wide lace. In his gloved right hand he holds his left hand glove. A strong light falls from the left on his face and collar. The background of masonry is grayish-yellow in colour, and is lighted up a little on the left.

Half-length, life-size.

Signed above on the right : *Rembrandt f. 1641.*

Canvas. H. 1^m,05; w. 0^m,83

Companion picture to n° 284.

Chromolithograph by De Noter.

Smith, n° 301; Vosmaer, pp. 206, 527; Bode, pp. 458, 560, n° 20; Dutuit, p. 34, n° 294; Wurzbach, n° 2; Michel, pp. 271, 560.

Bought (together with n° 284) in Holland in 1809 by the dealers Nieuwenhuys and Dansaert Engels. Acquired by the town of Brussels in 1841 from the heirs of the latter for the Royal Gallery, Brussels. (N° 397 in Catalogue of 1889.)



THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOHN HUTCHINGS

The first settlement of the city of Boston was made in the year 1630, by a company of Puritan settlers, who came from England, and were led by John Winthrop. They found the site of the city already occupied by a small number of Indians, who were friendly to the settlers. The city grew rapidly, and by the year 1690 it had become one of the largest and most important cities in the colony.

The city of Boston was the center of the revolutionary movement in the colony, and it was here that the first shots of the American Revolution were fired. The city was the seat of the British government in the colony, and it was here that the British forces were defeated by the American forces in the Battle of Bunker's Neck, in 1776. The city was then occupied by the British for a short time, but it was eventually evacuated, and the city was returned to the control of the American forces.



284

PORTRAIT OF A YOUNG LADY
IN THE EMBRASURE OF A WINDOW
HOLDING A FAN

(BUCKINGHAM PALACE, LONDON)

PORTRAIT OF A YOUNG LADY
IN THE EMBRASURE OF A WINDOW HOLDING A FAN

(BUCKINGHAM PALACE, LONDON)

A woman of about thirty. She stands in the embrasure of a window, facing and looking at the spectator, resting her left hand on the door-post, and holding in her right a richly ornamented, half-open fan. She has a dark complexion; her light wavy hair is combed back from her forehead, and is covered with a lace cap at the back of her head, falling loosely on each side of her face. Her long ear-rings are set with diamonds. Her black brocaded gown has wide slashed sleeves with a yellow lining, and a wide white stomacher, with a rich pattern of yellow flowers. The bodice is cut out at the throat over a dainty lace chemisette. She wears a closely fitting flat collar and cuffs of rich lace. A triple row of pearls round her neck, a diamond brooch on her breast and triple strings of pearls on her arms complete her magnificent costume. A full light from the left falls on her face, which is relieved against a dark background, formed on the right by a violet curtain.

Half-length, life-size.

Signed below on the left : *Rembrandt f. 1641.*

Canvas. H. 1^m,05; W. 0^m,85.

Companion picture to n° 283.

Etched by P. J. Arendzen.

Exhibited at the British Gallery, London, 1826, 1827, at the Royal Academy, London, 1889, 1899, at the « Fair Women » Exhibition, London, 1894, at Amsterdam, 1898.

Smith, n° 511; Vosmaer, pp. 206, 527; Bode, pp. 458, 584, n° 168; Dutuit, p. 32, n° 291; Wurzbach, n° 139; Michel, pp. 271, 556.

Waagen, *Art Treasures*, II, p. 5.

Bought (together with n° 283) in Holland in 1809 by the dealers Nieuwenhuys and Dansaert Engels, and sold by the former to

Lord Charles Townsend.

Collection of H. M. the Queen of England, Buckingham Palace, London. (N° in Catalogue, 162.)





285

PORTRAIT OF A YOUNG LADY
STANDING BY A TABLE AND POINTING
WITH HER RIGHT HAND
TO THE RIGHT SIDE

(LORD IVEAGH'S COLLECTION, LONDON)

PORTRAIT OF A YOUNG LADY STANDING BY A TABLE
AND POINTING WITH HER RIGHT HAND
TO THE RIGHT SIDE

(LORD IVEAGH'S COLLECTION, LONDON)

A woman of about thirty, standing by a table with a red cover, and resting her left hand on it, while with her other she points to the right. Facing the spectator, but turning her head to the left and looking in the same direction. Her light brown hair is drawn into a simple white muslin cap at the back; in it she wears a gold pin with a large head; a small pearl in each ear. She has blue-gray eyes, and a very expressive mouth. Her large gauffered ruff, the red ribbons of which are untied, shews a flat collar edged with lace below. Her black flowered gown is relieved by a stomacher of yellow brocade. She wears flat cuffs trimmed with lace, a gold bracelet on each arm, and a jewelled ring on the first finger of her right hand.

Nearly three-quarters length, life-size.
Signed below on the left : *Rembrandt f. 1642.*

Canvas. H. 1^m.08; w. 0^m.935.
The upper corners concealed by the frame.

Exhibited at the British Gallery, London, 1829, at Amsterdam, 1898, at the Royal Academy, London, 1884, 1899.

Smith, n° 503, *Supplement*, n° 21; Vosmaer, p. 531; Bode, pp. 458, 588, n° 220; Dutuit, p. 46, n° 296; Wurzbach, n° 210; Michel, p. 558.
Waagen, *Art Treasures*, II, p. 151.

Julienne Collection, Paris, 1767.
La Live de Jully Collection, Paris, 1770.
Trouard Collection, Paris, 1779.
Abbé Gévigny's Collection, Paris, 1779.
Bought by Smith in Paris in 1822.
Lord Wharreliffe's Collection, England.
The Marquis of Lansdowne's Collection, London, 1840; sold in 1883.
Lord Iveagh's Collection, London.





286

PORTRAIT OF A YOUNG MAN
IN A HIGH BROAD-BRIMMED HAT
HIS LEFT HAND ON HIS BREAST

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

PORTRAIT OF A YOUNG MAN
 IN A HIGH BROAD-BRIMMED HAT
 HIS LEFT HAND ON HIS BREAST

(MR. H. O. HAVEMEYER'S COLLECTION, NEW YORK)

Standing, turned half-way to the right, and looking in the same direction. He lays his left hand on his breast, and with his right holds his black mantle together in front. He has brown curly hair, brown moustaches and pointed beard, and wears a high, broad-brimmed black hat, a closely fitting lace collar, a black silk doublet, and broad cuffs edged with lace. On the first finger of his left hand is a ring with a large stone. A bright light falls from the left on the right side of his face and the upper part of his body, and also lights up the background, so that the figure stands out in dark relief against it. Architecture slightly indicated on the right.

Three-quarters length, life-size.

Signed below on the left : *Rembrandt f. 1643.*

Canvas. H. 1^m.20; W. 0^m.92.

Formerly erroneously called a portrait of Jan Six.

Exhibited at the Corps législatif, Paris, 1874.

Vosmaer, pp. 256, 534; Bode, p. 468, 598, n° 310; Dutuit, p. 52, n° 303; Wurzbach, n° 323; Michel, p. 562.

Stiers d'Aertselaer Collection, Antwerp, 1822.

Baron von Mecklenburg's Collection, Berlin, sold in Paris, 1854.

Baron de Scilliére's Collection, Paris, 1861.

Princesse de Sagan's Collection, Paris.

Mr. H. O. Havemeyer's Collection, New York.



rounded back hat, a closely fitting, lace collar, a black skirt and a black

light grey falls from the left on the right side of his face and the upper part
and also lightens up the background, so that the figure stands out in dark



287

PORTRAIT OF A YOUNG MAN
WITH A POINTED BEARD
STANDING AT A DOOR

(MRS. ALFRED MORRISON'S COLLECTION, LONDON)

PORTRAIT OF A YOUNG MAN WITH A POINTED BEARD
STANDING AT A DOOR

[MRS. ALFRED MORRISON'S COLLECTION, LONDON]

Standing to the right in profile, his head turned towards the spectator, his right hand on his breast. He has a light beard and moustaches, and short, curly light hair partly covered by a black hat. He wears a broad closely fitting gauffered ruff, flat cuffs, a striped black silk doublet with wide sleeves, and over it a short, full black velvet cloak, thrown back from the right arm. A full light falls on his face from the left. In the dim background a vaulted gateway is discernible.

Three-quarters length, life-size.

Signed below on the right : *Rembrandt f. 1643.*

Canvas. H. 1^m,025; w. 0^m,77.

Exhibited at the Royal Academy, London, 1892, 1899.

Michel, p. 558.

Mrs. Alfred Morrison's Collection, London.





Portrait of an Old Lady
An Eyeglass is her Right Hand
Which Rests on a Cushion in her Lap

288

PORTRAIT OF AN OLD LADY
AN EYEGLASS IN HER RIGHT HAND
WHICH RESTS ON A BOOK IN HER LAP

(M. LOUIS LEBEUF DE MONTGERMONT'S COLLECTION, PARIS)

PORTRAIT OF AN OLD LADY
 AN EYEGLASS IN HER RIGHT HAND
 WHICH RESTS ON A BOOK IN HER LAP

(M. LOUIS LEBEUF DE MONTGERMONT'S COLLECTION, PARIS)

Seated in an arm-chair, turning slightly to the left, and looking in the same direction. She wears a black costume with a closely fitting fur lined jacket over it, a large flat gauffered ruff, and a flat dark velvet cap concealing her hair. Her arms rest on the arms of the red leather chair in which she is seated. In her right hand she holds an eyeglass; the fingers of her left hand are placed between the leaves of a closed book with gilt edges and silver clasps on her lap. A subdued light from the left falls on the face and collar. Dark brownish background.

Three-quarters length, life-size.
Signed below on the left : *Rembrandt f. 1643.*

Canvas. H. 1^m,08; w. 0^m,90.

Smith, n° 505.

Thelleyson Collection, Paris, 1777.
 Anonymous Collection, Paris, 1783.
 Montesquieu Collection, Paris, 1788.
 De Calonne Collection, Paris, 1795.
 Mr. John Alnutt's Collection, London, 1863. Bought by F. Nieuwenhuys.
 M. Louis Lebeuf de Montgermont's Collection, Paris.





289

A YOUNG LADY WITH LOOSE HAIR
STANDING BY A BALUSTRADE

ERRONEOUSLY CALLED THE WIFE OF THE BURGOMASTER SIX

(MR. ALEXANDER HENDERSON'S COLLECTION, LONDON)

A YOUNG LADY WITH LOOSE HAIR
STANDING BY A BALUSTRADE
ERRONEOUSLY CALLED THE WIFE OF THE BURGOMASTER SIX

(MR. ALEXANDER HENDERSON'S COLLECTION, LONDON)

A woman of about five and thirty, standing, turned slightly to the left, and looking in the same direction. Her left hand, holding a pearl chain of several rows, rests on the balustrade of a staircase; her right hangs by her side. Her hair, which is confined under a little cap with a gold border and a double string of pearls at the back, hangs in loose curls on either side of her face. Round her neck is a double string of pearls, and on her fine, closely fitting lace collar, a diamond brooch. Her black brocated gown has a narrow pink stomacher embroidered with silver, and laced across the bust with black cords. On her sleeves she wears wide cuffs, richly trimmed with lace. A full light from above on the left is diffused over the figure, which stands out in relief against a dark background, lighted up a little on the right.

Half-length, life-size.
Signed below on the right : *Rembrandt f. 1644.*

Oak panel. Rounded at the top. H. 0^m.915; w. 0^m.725.

Exhibited in London at the British Institution, 1824, at the Royal Academy, 1899.

Smith, n° 558.
Waagen, *Art Treasures*, II, p. 335.

In 1817 the picture was in the hands of the dealer Woodburn.
Lord Dover's Collection, London.
Viscount Clifden's Collection, London, 1893.
Mr. Alexander Henderson's Collection, London.





290

PORTRAIT OF AN AGED MINISTER
IN A FURRED CLOAK
SEATED AT A WRITING-TABLE
ERRONEOUSLY CALLED JAN CORNELISZ SYLVIUS

(HERR ADOLF VON CARSTANJEN'S COLLECTION, BERLIN)

PORTRAIT OF AN AGED MINISTER
IN A FURRED CLOAK SEATED AT A WRITING-TABLE
ERRONEOUSLY CALLED JAN CORNELISZ SYLVIVS

(HERR ADOLF VON CARSTANJEN'S COLLECTION. BERLIN)

Seated in an arm-chair at a writing-table, turned half-way to the right and looking at the spectator. With his left hand he turns the page of an open folio on the table; in his right, which rests on the arm of the chair, he holds his spectacles. A dark skull-cap rests on his closely cut hair; a quill pen is stuck behind his right ear. He has a scanty dark beard. A narrow ruff appears above the high collar of his dark doublet, over which he wears a full black furred cloak. An ink-stand is placed on the dull red table-cover, and several books, among them the *Institutiones Calvini*. A strong light from the left falls on his face, collar, and book. Dark background.

Three-quarters length, life-size.
Signed: *Rembrandt f. 1645.*

Canvas. H. 1^m.30; W. 1^m.10.

Companion picture to n° 291.

There is a pen sketch containing the first idea for this picture, in the Friedrich August II. Collection at Dresden.

The sitter bears no resemblance either to Justus Lipsius, who had died in 1606, or to Jan Cornelisz Sylvius, who died in 1638.

Etched by Léopold Flameng for the *Gazette des Beaux-Arts* (April, 1864), and for Dutuit's work, III.

Exhibited at the « Exposition Rétrospective », Paris, 1876, at Cologne, 1876, and at Berlin, 1883.

Smith, n° 349; Vosmaer, pp. 260, 536; Bode, p. 495, 563, n° 42; Dutuit, p. 41, n° 231; Wurzbach, n° 35; Michel, pp. 304, 551.

L. B. Coclers Collection, Amsterdam, 1811.

Cardinal Fesch's Collection, Rome, 1845.

W. Buchanan Collection, London, 1846 (withdrawn).

D. R. Blaine Collection, London, 1857 (withdrawn).

E. Percire Collection, Paris, 1872.

Herr Adolf von Carstanjen's Collection, Berlin.





291

AN ELDERLY LADY SEATED IN A CHAIR
A HANDKERCHIEF IN HER LEFT HAND

(CAPTAIN G. L. HOLFORD'S COLLECTION, LONDON)

AN ELDERLY LADY SEATED IN A CHAIR
A HANDKERCHIEF IN HER LEFT HAND

(CAPTAIN G. L. HOLFORD'S COLLECTION, LONDON)

An elderly lady, well advanced in the fifties, sits in an arm-chair with a brown back, facing the spectator, her head and eyes turned slightly to the left. Her right hand rests on the arm of the chair, in her left she holds her handkerchief in front of her. A simple little white cap with ear-pieces conceals her hair, except just above her forehead. She wears a plain black gown, a small ruff, and narrow cuffs. On the third finger of her right hand, a jewelled ring. To the right is a table with a dark purplish red cover, and on it a book bound in leather. A strong light falls on the figure from the left. Dark background, slightly lighted up on the right.

Three-quarters length, life-size.
Painted about 1645.

Canvas. H. 1^m.265; w. 1^m.02.

Companion picture to n° 290.

Exhibited at Amsterdam 1898, at the Royal Academy, London, 1893, 1899.

Smith, n° 557; Vosmaer, pp. 261, 536; Dutuit, p. 45, 57, n° 232; Wurzbach, n° 481.
Waagen, *Art Treasures*, II, p. 200.

L. B. Coclers Collection, Amsterdam, 1811.
Cardinal Fesch's Collection, Rome, 1845.
Captain G. L. Holford's Collection, Dorchester House, London (formerly at Westonbirt).



back, not a transporter, but a carrier of the same.



292

**BUST PORTRAIT OF A RABBI
IN A BROAD CAP**

(M. JULES FORGÈS' COLLECTION, PARIS)

BUST PORTRAIT OF A RABBI IN A BROAD CAP

(M. JULES PORGÈS' COLLECTION, PARIS)

Full face, looking at the spectator, the head turned slightly to the right. Blue eyes and a gray beard. A cloth of various colours is bound round his head under a wide black biretta. His left hand rests on his breast, his right is partly hidden in the front of the coat beneath it. Over a light brown under-garment, transparent in front, he wears a full dark cloak, fastened across the breast with a gold clasp. A subdued light from above on the left touches the face. Grayish brown background.

Bust, life-size.

Signed on the right, above the shoulder : *Rembrandt f. 1642.*

Cedar panel. H. 0^m.75; w. 0^m.61.

Etched by J. Daullé.

Exhibited at Amsterdam in 1898.

Michel, p.^t 564.

Sir A. Aston's Collection, England.

Anonymous Collection, London, 1891.

M. Jules Porgès' Collection, Paris.





295

A RABBI AT A STUDY-TABLE

(NATIONAL GALLERY, BUDA-PESTH)

A RABBI AT A STUDY-TABLE

(NATIONAL GALLERY, BUDA-PESTH)

A bearded old man is seated in an arm-chair in front of a wall with engaged columns, in a meditative attitude. He is turned half way to the right, his hands clasped over a stick, and wears a dark cap and a heavy mantle lined with ermine over a gold-embroidered underdress. On a table covered with a cloth on the right is an open folio on a reading-desk; near it a brass candlestick, and several small books. The light falls on his figure from in front on the right.

Small, full-length figure.

Signed below on the left : *Rembrandt f. 1642.*

Oak panel. H. 0^m,71; w. 0^m,545.

Etched by W. Unger in the work on the Pesth Gallery, published by Pulszki and Tschudi.

Dutuit, p. 33, n° 396; Michel, p. 559.

Eszterhazy Collection, with which it was bought in 1869 for the National Gallery, Buda-Pesth. (N° in Catalogue, 235.)





294

HEAD OF AN ELDERLY JEW
IN A SMALL CAP
HIS RIGHT HAND INSIDE HIS COAT

(THE HERMITAGE, ST. PETERSBURG)

HEAD OF A ELDERLY JEW IN A SMALL CAP
HIS RIGHT HAND INSIDE HIS COAT

(THE HERMITAGE, ST. PETERSBURG)

He is seated, leaning slightly to the right, and looking straight before him. His right hand is thrust into his red under-dress, which is held together by a small gold clasp, leaving the pleated shirt visible at the throat. Over it he wears a black cloak, and on his head a black cap. He has a dark brown beard and short dark hair. Brightly illumined from the left. Dark gray background.

Bust, life-size.

Signed by a later hand : *Rembrandt f.*

Painted about 1643-1645.

On paper. H. 0^m,51; w. 0^m,42.

Enlarged later. Original size. H. 0^m,47; w. 0^m,37.

There is a contemporary replica, slightly larger, and not by Rembrandt himself, in Lord Brownlow's collection at Ashridge. It was exhibited at the Royal Academy, London, in 1899.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Vosmaer, p. 512; Dutuit, p. 40.

Collection of the Comte de Morny, Paris, 1852, whence it was acquired for The Hermitage, St. Petersburg. (N° in Catalogue, 815.)





295

A RABBI SEATED
A STICK IN HIS HANDS
AND A HIGH FEATHER IN HIS CAP

(THE HERMITAGE, ST. PETERSBURG)

A RABBI SEATED A STICK IN HIS HANDS AND A HIGH FEATHER IN HIS CAP

(THE HERMITAGE, ST. PETERSBURG)

A man near seventy. Seated in an arm-chair in front of a column, turned half-way to the left and looking straight before him. He has a gray beard, and gray hair over which is bound a black and red striped head-cloth, fastened with a gold clasp, the end falling on his shoulder; over the cloth, a black cap with a high green feather. A full fur-lined mantle of dark purple is fastened across the breast by a gold embroidered ribbon, shewing the dull red under-dress beneath. The white shirt is visible at the wrists. He holds a stick with both hands before him. A full light from above on the left falls on the face and hands. Dark background, lighted up on the right.

Three-quarters length, life-size.

Signed below on the left : f. 1645 (the name cut away with the edge of the canvas).

Canvas, cut away on the left. H. 1^m, 29; W. 1^m, 12.

The name Manasse ben Israel formerly bestowed on this picture is, as a comparison with Rembrandt's etching (Bartsch n° 269) shews, erroneous.

There are old copies of this picture in the Schleissheim Gallery (n° 445, formerly at Munich, lithographed by Kellerhoven, Smith, n° 428); in the Cassel Gallery (n° in Catalogue 231), and in the Liechtenstein Gallery at Vienna. (Vosmaer, p. 538.)

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*, and again on a larger scale; also by B. Matthé (1890).

Smith, n° 311; Vosmaer, p. 538; Bode, pp. 497, 602, n° 342; Dutuit, p. 38, n° 402; Wurzbach, n° 406; Michel, p. 305, 567.

Crozat Collection, Paris.

The Hermitage, St. Petersburg. (N° in Catalogue, 820.)





296

A RABBI SEATED
WITH A GOLD CHAIN
A CANE IN HIS RIGHT HAND

(ROYAL GALLERY, DRESDEN)

A RABBI SEATED WITH A GOLD CHAIN

A CANE IN HIS RIGHT HAND

(ROYAL GALLERY, DRESDEN)

Seated, almost full face, and looking at the spectator, resting his right arm on a ledge. He has a beard, and long gray hair, partly covered by a wide dark cap. Over his brown doublet with its gold chain and medallion he wears a full cloak of dark velvet. In his right hand he holds an Indian cane with a gold knob, and in his gloved left hand his right glove.

Half-length, life-size.
Painted about 1645.

Canvas. H. 0^m.955; w. 0^m.805.

The cap and cloak were entirely repainted in the last century.

Engraved by Dauzel and P. Tanjé.

Smith, n° 451; Vosmaer, p. 551; Bode, pp. 497, 569, n° 87; Dutuit, p. 29, n° 401; Wurzbach, n° 78; Michel, pp. 305, 553.

According to Hübner, this picture was bought in Paris in 1742 from the Carignan Collection; it was certainly acquired before the year 1753 for the Electoral Gallery, now the Royal Gallery, Dresden. (N° in Catalogue, 1571.)





297

A RABBI SEATED WITH A GOLD CHAIN
HIS EYES OVERSHADOWED
BY THE BROAD BRIM OF HIS CAP

(ROYAL GALLERY, BERLIN)

A RABBI SEATED WITH A GOLD CHAIN
HIS EYES OVERSHADOWED
BY THE BROAD BRIM OF HIS CAP

(ROYAL GALLERY, BERLIN)

Seated, full face, his right arm on the arm of the chair, holding a dark mantle lined with fur across his breast with his left hand. He has a gray beard, a clean-shaven upper lip, and short hair under a wide black cap; across his breast a heavy gold chain. A full light from the left falls on the lower part of his face and his left hand, leaving his forehead and eyes in the shadow of the cap.

Three-quarters length, life-size.

Signed below on the right: *Rembrandt f. 1645.*

Canvas. H. 1^m, 10; W. 0^m, 82.

Lithographed by N. Le Roy in the Patureau Catalogue.

Etched by Léopold Flameng in 1873 for the Suermondt Catalogue.

Exhibited at Brussels 1874.

Smith, n° 293; Vosmaer, pp. 263, 538; Bode, pp. 496, 563, n° 39; Dutuit, p. 25, n° 400; Wurzbach, n° 27; Michel, pp. 305, 551.

Beckford Collection, Fonthill Abbey, 1823.

Geo. Robins Collection, London, 1831.

Durand Ducloux Collection, Paris, 1847.

John Nicuwenhuys Collection, London, 1854.

Th. Patureau Collection, Paris, 1857.

B. Suermondt Collection, Aix-la-Chapelle, with which it was acquired for the Royal Gallery, Berlin. N° in Catalogue. 828^A.





298

AN OLD SAVANT AT HIS WRITING-TABLE

(COUNT KARL LANCKORONSKI'S COLLECTION, VIENNA)

AN OLD SAVANT AT HIS WRITING-TABLE

(COUNT KARL LANCKORONSKI'S COLLECTION, VIENNA)

He is seated behind a writing-table, facing the spectator, looking meditatively to the left, and resting his right arm with his pen on a low desk, covered with a manuscript book, which stands on the table before him. He has a gray beard, and wears a black cap, and a dark purple fur-trimmed mantle, held together across the breast by a magnificent silver chain. A strong light from above to the left falls on his head, his hand, and the leaves of the book. Dark background, lighted up on the left.

Half-length, life-size.

Signed below on the desk: *Rembrandt f. 1641.*

Oak panel. H. 1^m,04. L. 0^m,76.

Companion picture to n° 299.

Etched by G. F. Schmidt in 1770, and by W. Unger.

Exhibited at Vienna in 1873.

Smith, n° 411; Vosmaer, p. 526; Bode, pp. 458, 467, 577, n° 136; Dutuit, p. 49, n° 394; Michel, p. 271.

Count Kameke's Collection, Berlin, 1770.

Collection of King Stanislas Poniatowski of Poland, Castle of Lacienski, near Warsaw, 1795.

Prince Joseph Poniatowski's Collection, 1812.

Count Casimir Rzewuski's Collection.

Count Casimir Lanckoronski's Collection, Vienna.

Count Karl Lanckoronski's Collection, Vienna.





299

A YOUNG GIRL
IN A BROAD-BRIMMED CAP
HER HANDS ON A WINDOW-SILL

(COUNT KARL LANCKORONSKI'S COLLECTION, VIENNA)

A YOUNG GIRL IN A BROAD-BRIMMED CAP HER HANDS ON A WINDOW-SILL

(COUNT KARL LANCKORONSKI'S COLLECTION, VIENNA)

A young girl of about twenty, standing, and facing the spectator, behind the black frame-work of a window, on which she rests her hands. She wears a broad flat black cap over her loose brown hair, which falls on either side of her face, and a pearl in each ear. Her dull brownish red bodice, with wide slashed sleeves of the same colour, is finished at the throat with a pearl trimming, and shews beneath it a black under-dress, shot with dull yellow. The bodice is ornamented with several narrow chains of delicate workmanship, and a broad chain with a clasp hangs across her hips. A full light from the left touches the face and hands. Dark background, lighted up slightly on the left.

Half-length, life-size.

Signed on the left, in the background, near the arm : *Rembrandt f. 1641.*

Oak panel. H. 1^m.04; w. 0^m.76.

Companion picture to n° 298.

Etched by G. F. Schmidt in 1769, and by W. Unger.

Exhibited at Vienna in 1873.

Smith, n° 567; Vosmaer, p. 526; Bode, pp. 458, 467, 577, n° 135; Dutuit, p. 50, n° 395; Michel, p. 271.

Count Kameke's Collection, Berlin, 1770.

Collection of King Stanislas Poniatowski, Castle of Łazienki near Warsaw, 1795.

Prince Joseph Poniatowski's Collection, 1812.

Count Casimir Rzewuski's Collection.

Count Camisir Lanckoronski's Collection, Vienna.

Count Karl Lanckoronski's Collection, Vienna.



CYCLO-OLIGOMERIZATION OF A POLYMERIZABLE CAL

BY J. H. HARRIS AND J. H. HARRIS

Department of Chemistry, University of California, San Diego, La Jolla, California 92037

The reaction of a polymerizable cal with a variety of reagents has been studied. The reaction of the cal with a variety of reagents has been studied. The reaction of the cal with a variety of reagents has been studied.

Received March 10, 1966; revised May 10, 1966; accepted May 10, 1966.

This work was supported by the National Science Foundation, Grant No. CHE-65-10000.

The authors are indebted to the National Science Foundation for the award of a Research Assistantship to J. H. Harris.

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500

A YOUNG GIRL IN A WHITE SHIRT
LOOKING OUT OF A WINDOW

(DULWICH GALLERY, NEAR LONDON)

A YOUNG GIRL IN A WHITE SHIRT
LOOKING OUT OF A WINDOW

DULWICH GALLERY, NEAR LONDON.

A girl of about fourteen, facing the spectator, and looking to the left out of a window. Both her arms rest on the window-sill; in her left hand she holds a narrow gold chain that hangs round her neck. She has thick curly chestnut hair, gathered into a little cap with a gold border at the back of her head. Her white shirt is open at the throat. To the right of the window-sill is a low deep red shutter. A strong light is diffused over the whole figure from in front on the left. Dark background.

Half-length, life-size.

Signed below on the right : *Rembrandt ft. 1645.*

Canvas, rounded at the top. H. 0^m.775; w. 0^m.525.

The first sketch in black chalk is in King Friedrich August II's Collection of drawings at Dresden.

Etched by L. Lowenstam.

Engraved by Surugue and in mezzotint by Saye.

Exhibited at the Royal Academy, London, 1899.

Smith, n° 178; Vosmaer, pp. 263, 538; Bode, pp. 497, 581, n° 158; Dutuit, p. 31, n° 309; Wurzbach, n° 120; Michel, pp. 303, 555.

Collection of Noel Desenfans (d. 1807).

Collection of Sir Peter Francis Bourgeois (d. 1811). Bequeathed by him to
The Gallery of Dulwich College, Dulwich, near London.





304

AN ORPHAN GIRL AT AN OPEN WINDOW

(ART INSTITUTE, CHICAGO)

AN ORPHAN GIRL AT AN OPEN WINDOW

(ART INSTITUTE, CHICAGO)

She stands, facing the spectator, and looking upward to the left, both hands on the sill of a window. Her crisp fair hair is combed back from her forehead into a small white cap at the back of her head. She wears a dark brown jacket, a laced bodice of lighter brown, and a dark green apron. A small opening at the throat shews the finely pleated chemisette, over which lies a double row of coral beads. A bright light from above on the left falls on her forehead, the right side of her face, and her left hand. Subdued dark background, lighted up on the left.

Half-length, life-size.

Signed below in the centre : *Rembrandt f. 1645.*

Canvas. H. 1^m,00; W. 0^m,84.

Engraved by F. C. G. Geyser.

Exhibited at the British Gallery, London, 1818.

Smith, n° 532; Bode, p. 609; Dutuit, p. 21, n° 310 (?); Wurzbach, n° 358; Michel, pp. 303, 561.

Gueffier Collection, Paris, 1791.

Robit Collection, Paris, 1801.

Geo. Hibbert Collection, London, 1829 (bought in).

Prince Demidoff's Collection, San Donato, 1880 (bought in).

Art Institute, Chicago.





502

A YOUNG ORPHAN GIRL LEANING
WITH BOTH ARMS ON A WINDOW-SILL

(DUKE OF BEDFORD'S COLLECTION, LONDON)

A YOUNG ORPHAN GIRL
LEANING WITH BOTH ARMS ON A WINDOW-SILL

(DUKE OF BEDFORD'S COLLECTION, LONDON)

A girl of about sixteen, full face, looking out of a window at the spectator. She has fair hair, curling over her forehead, and drawn into a cap trimmed with gold. Her dark dress is cut away at the throat, shewing a pleated chemisette with a fine ruffle. Round her neck she wears a string of coral beads. Bright light from above on the left. Dark background.

Half-length, life-size.
Painted about 1645.

Canvas. H. about 0^m,75; w. about 0^m,60.

Waagen, *Art Treasures*, II, p. 285.

Duke of Bedford's Collection, London.





305

A YOUNG GIRL HOLDING OUT A MEDAL
ON A CHAIN

(MR. ROBERT HOE'S COLLECTION, NEW YORK)

A YOUNG GIRL HOLDING OUT A MEDAL
ON A CHAIN

(MR. ROBERT HOE'S COLLECTION, NEW YORK)

A girl of about twelve, standing, facing and looking at the spectator, her head inclined to the left. With her left hand she holds out a gold medal, attached to her girdle by a cord, laying her right hand on her breast. She is bareheaded, and has fair hair, plaited, the braids fastened together in front; a light veil hangs from the back of her head. She wears a dull yellow mantle over a gown of the same colour, cut out at the throat over a pleated chemisette, a red scarf, pearls in her ears, and strings of pearls round her right wrist, and her waist.

Rather more than half-length, less than life-size.
Painted about 1640 to 1643.

Canvas. H. 0^m.61; w. 0^m.53.

Michel, pp. 447, 561.

Cotterill Dormer Collection, Oxfordshire, where the picture remained for over a hundred years.
Sir Charles Robinson's Collection, London.
M. Charles Sedelmeyer's Collection, Paris.
Mr. Robert Hoe's Collection, New York.





504

THE OLD WOMAN WEIGHING GOLD

(ROYAL GALLERY, DRESDEN)

THE OLD WOMAN WEIGHING GOLD

(ROYAL GALLERY, DRESDEN)

An old woman is seated at a table covered with a green cloth, turned to the right. With her left hand she is about to place a gold piece in the scales she holds in her right hand, and watches attentively. She wears a brownish purple gown trimmed with fur, and a long white veil on her head. On the table are various ornaments, and behind it a brownish red curtain. On the wall is an open cupboard with various utensils inside. A full light from above on the left falls across the figure.

Three-quarters length, life-size.

Signed above by a later hand : *Rembrandt f. 1643.*

Painted about 1643.

Canvas, H. 1".13; w. 0".99½

Etched by A. Riedel in 1754, by A. H. Riedel in 1814, by J. v. d. Bruggen, by W. Baillie, and by G. F. Schmidt.

Smith, n° 168; Vosmaer, pp. 253, 533; Bode, pp. 468, 570, n° 91; Dutuit, p. 28, n° 397; Wurzbach, n° 84; Michel, pp. 303, 553.

The inventory of 1754 shews it to have been already at that date in the Electoral Gallery, now the Royal Gallery, Dresden. (N° in Catalogue, 1564.)





505

HEAD OF AN OLD MAN
WITH A THICK BEARD
IN A CAP AND A REDDISH COAT

(BARON R. VAN HARINYMA THOE SLOOTEN, BEETSTERZWAAG)

HEAD OF AN OLD MAN WITH A THICK BEARD
IN A CAP AND A REDDISH COAT

(BARON R. VAN HARINXMA THOE SLOOTEN, BEETSTERZWAAG)

Turned half-way to the right, and looking into the distance. His hair and beard are grizzled and unkempt. He wears a broad-brimmed brown hat, and a reddish jacket over a yellow doublet. Diffused light from above on the left.

Bust, about a third of life-size.

Signed to the left above the shoulder: *Rembrandt f. 1647*.

Oak panel. H. 0^m,235; w. 0^m,205.

Exhibited at the Pulchri Studio, The Hague, in 1890, and at the Royal Gallery, The Hague, 1895.

Vosmaer, p. 536; Bode, p. 497, 646; Dutuit, p. 53, n° 399; Wurzbach, n° 345; Michel, pp. 343, 565.

P. A. V. van Harinxma thoe Slooten Collection, Holwerd, Friesland.

Baron R. van Harinxma thoe Slooten's Collection, Beetsterzwaag, Friesland.





506

HEAD OF A BEARDED OLD MAN
LEANING ON HIS LEFT HAND

(M. ADOLPH SCHLOSS' COLLECTION, PARIS)

HEAD OF A BEARDED OLD MAN LEANING ON HIS LEFT HAND

(M. ADOLPH SCHLOSS' COLLECTION, PARIS)

Almost full face, turned slightly to the left, and looking down, his head resting on his left hand. He has rough brown hair and a long gray beard, and wears a dark brown dress with light brown sleeves, which shew the white shirt sleeve at the wrist. Round his throat is a heavy gold chain with a cross; on his head a black cap with a gold clasp. Light brown background.

A small bust, rather more than a third of life-size.
Signed above on the right: *Rembrandt f. 1643.*

Oak panel. H. 0^m,23; w. 0^m,19.

Several similar studies which have only recently come to light in M. A. Schloss' Collection, Paris, Comte Cavens' Collection, Brussels, and Mr. Quincy A. Shaw's Collection, Boston, will be reproduced and described in the Supplement.

Exhibited at Amsterdam, 1898.

A. L. Nicholson Collection, London.
M. Ch. Sedelmeyer's Collection, Paris.
M. Adolph Schloss' Collection, Paris.





507

HEAD OF A WHITE-BEARDED OLD MAN
IN PROFILE

(M. E. WARNECK'S COLLECTION, PARIS)

HEAD OF WHITE-BEARDED OLD MAN IN PROFILE

(M. E. WARNECK'S COLLECTION, PARIS)

He is seated to the left, looking down, and has a long white beard and a hooked nose. He wears a wide dark brown cap, and a brown cloak. The hands seem to be indicated in front of his breast. Bright light from in front on the left. Brown background, lighted up a little on the right.

Half-length, about a third of life-size.
Painted about 1643.

Oak panel. H. 0^m.23; w. 0^m.18.

The model is the same as in n° 306.

Bode, pp. 514, 598, n° 314; Dutuit, p. 53, n° 421; Wurzbach, n° 330; Michel, pp. 343, 564.

M. E. Warneck's Collection, Paris.





508

HEAD OF AN ELDERLY JEW
IN A FUR CAP

THE LOUVRE, PARIS)

HEAD OF AN ELDERLY JEW IN A FUR CAP

(THE LOUVRE, PARIS)

A man of about forty, full face, with gray hair and a dark beard, a fox-skin cap upon his head. He wears a dark brown morning gown, above which a small strip of his shirt shews at the throat. The light breaks in from the left. Brownish background, lighted up on the right.

Bust, about one third of life-size.
Painted about 1645.

Oak panel. H. 6", 16; w. 6", 19

There are original replicas, agreeing exactly with this :

1. in the Royal Gallery, Cassel (included in the inventory of 1749), n° in catalogue, 226; oak panel, h. 6", 20; w. 6", 16 (Smith, n° 372; Vosmaer, p. 556; Bode, pp. 514, 567, n° 74; Dutuit, p. 28, n° 415; Wurzbach, n° 60; Michel, pp. 397, 552).
2. in Mr. Quincy A. Shaw's Collection at Boston : oak panel, h. 6", 22; w. 6", 18; original size h. 6", 19; w. 6", 15.

Etched by Samuel van Hoogstraeten under the title Jan van Leyden, and by P. Louw.
Engraved in Filhol's work, I, p. 71, and in Landon's, II, p. 58.

Bode, pp. 514, 595, n° 282; Dutuit, p. 35, n° 417; Wurzbach, n° 285; Michel, pp. 397, 562.

The Louvre, Paris.



509

A BAREHEADED OLD MAN
WITH A SCANTY GRAY BEARD
AND GRIZZLED HAIR

(ROYAL GALLERY, CASSEL)

A BAREHEADED OLD MAN
WITH A SCANTY GRAY BEARD AND GRIZZLED HAIR

[ROYAL GALLERY, CASSEL]

Looking down, turned to the left, and almost in profile. He is bareheaded and has a scanty gray beard and disordered hair. He wears a dark doublet, shewing the shirt at the throat. The subdued light comes almost from the front. Brownish background.

Bust, about one third of life-size.
Painted about 1643 to 1644.

Oak panel. H. 0^m,20; w. 0^m,16.

Smith, n° 372; Bode, pp. 514, 567, n° 74; Wurzbach, n° 60; Michel, pp. 397, 552.

It is known to have been since 1749 in the Electoral Gallery, now the Royal Gallery, Cassel. (N° in Catalogue, 225).





THE
LAW
OF
THE
STATE
OF
NEW
YORK
IN
RELATION
TO
THE
PRACTICE
OF
THE
COURTS
AND
JUDICIAL
OFFICES
BY
JAMES
C. CLARK
OF
THE
BAR
AT
NEW
YORK
PUBLISHED
BY
J. B. LIPPINCOTT
NEW YORK
1884

AND

HEAD OF A JEW
WITH A SCANTY BROWN BEARD
AND A DARK CAP

510

HEAD OF A JEW
WITH A SCANTY BROWN BEARD
AND A DARK CAP

(EARL OF ELLESMERE'S COLLECTION, LONDON)

HEAD OF A JEW WITH A SCANTY BROWN BEARD
AND A DARK CAP

(EARL OF ELLESMERE'S COLLECTION, LONDON)

Seated, turned half-way to the left, and looking straight before him. He has a dark cap, a brown beard, and a brown coat trimmed with fur. A full light comes from the front. Dark background, lighted up a little below on the right.

Bust about one third of the size of life.
Painted about 1645.

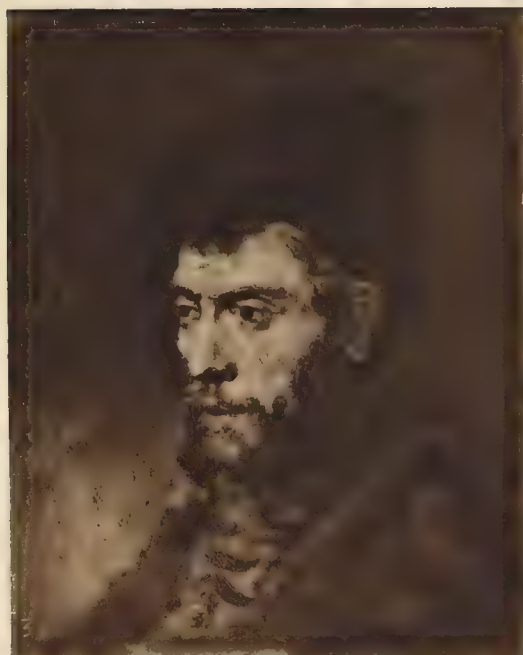
Oak panel. H. 6^m, 20; w. 6^m, 15.

Engraved in the *Stafford Gallery* by J. Fittler after a drawing by Wm. Craig, III, n° 70.

Smith, n° 330; Bode, pp. 514, 587, n° 213; Dutuit, p. 45, n° 419; Wurzbach, n° 189; Michel, p. 557.
Waagen, *Art Treasures*, II, p. 42.

Earl of Ellesmere's Collection, Bridgewater House, London. (N° in Catalogue, 136).





511

**PORTRAIT
OF A BROAD-SHOULDERED MAN
IN A SMALL SLOUCHED HAT**

(CORPORATION ART GALLERIES, GLASGOW)

PORTRAIT OF A BROAD-SHOULDERED MAN
IN A SMALL SLOUCHED HAT

(CORPORATION ART GALLERIES, GLASGOW)

Full face, looking slightly to the left, with a grizzled beard. He wears a brown cloak and a reddish brown slouched hat. A portion of his white shirt is visible at the breast. A strong light comes from the left. The background lighted up on the right.

Bust, about one third the size of life.

Painted about 1645; a good deal injured by over-cleaning.

Oak panel. H. 0^m,24; w. 0^m,21

Mc Lellan Collection, Glasgow, with the rest of which it was bequeathed in 1854 to the city of Glasgow.

Corporation Art Galleries, Glasgow. (N^o in Catalogue of 1892, 381).





512

**BUST OF A MAN WITH A BLACK BEARD
IN A HIGH BROAD-BRIMMED HAT**

(COLLECTION OF SIR A. W. NEELD, BART., GRITTLETON HOUSE, WILTS)

BUST OF A MAN WITH A BLACK BEARD
IN A HIGH BROAD-BRIMMED HAT

(COLLECTION OF SIR A. W. NEELD, BART., GRITTLETON, HOUSE, WILTS)

Seated, turned slightly to the right and looking at the spectator. On his dark brown hair he wears a broad-brimmed black hat. He has a dark beard. A limp shirt collar with tassels is turned over his dark coat. Below, his folded hands are seen in part in front of his body. A subdued light from the left touches his face. Dark background.

Bust, about one-third the size of life.
Signed on the right, above the shoulder : *Rembrandt f.*
Painted about 1645.

Oak panel, rounded off at the top. H. 0^m.375; w. 0^m.30.

Exhibited at the Royal Academy, London, 1899.

Sir John Neeld's Collection, Grittleton House, Wilts.
Collection of Sir A. W. Neeld, Bart., Grittleton House, Wilts.





515

BUST OF A BEARDED JEW FULL FACE

(EARL COWPER'S COLLECTION, PANSHANGER, HERTS)

BUST OF A BEARDED JEW FULL FACE

(EARL COWPER'S COLLECTION, PANSHANGER, HERTS)

Nearly full face, the head slightly bent. He has long brown curls, and wears a simple brown garment shewing a red under-dress and a plain shirt collar in front. A subdued light falls from the left on the right cheek. Dark background.

Bust about one third of life-size.
Painted about 1646.

Oak panel. H. 0^m.315; w. 0^m.235.

Apparently a study for a Christ. In very poor condition, whence the ill-success of the photograph.

Exhibited at the Royal Academy, London, 1881, 1899.

Wurzbach, n° 204.

Earl Cowper's Collection, Panshanger, Herts.



THE HISTORY OF THE

REIGN OF

CHARLES

THE SECOND

OF GREAT BRITAIN

AND IRELAND





514

HEAD OF A YOUNG JEW
IN A BLACK SKULL CAP

(ROYAL GALLERY, BERLIN)

HEAD OF A YOUNG JEW IN A BLACK SKULL CAP

(ROYAL GALLERY, BERLIN)

Full face, turned slightly to the left, and looking at the spectator. He has curly black hair under a black skull cap, and a short, dark beard. He wears a brown doublet with a turned down white collar and a dark cloak. Powerful light from the left. Brownish background, lighted up on the right.

Bust, nearly half the size of life.
Painted about 1646.

Oak panel. H. 6^m,245; W. 6^m,205.

Formerly in a private collection in Belgium.
Purchased by the Kaiser Friedrich Museumsverein, Berlin, in 1896, and placed for permanent exhibition in the
Royal Gallery, Berlin. (N° in Catalogue, 828^M).



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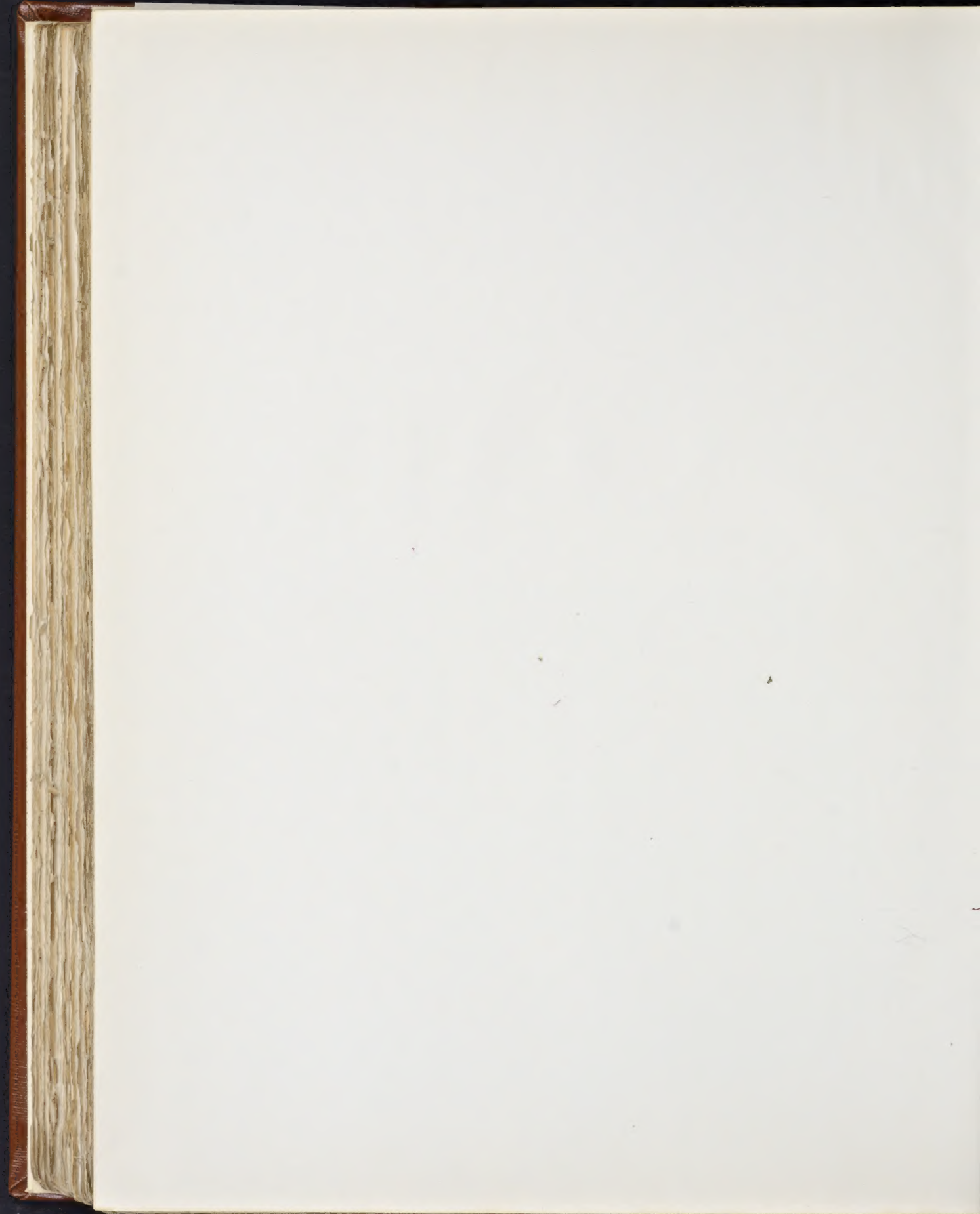
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